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DEVOTED TO MUSIC AND THE MUSIC TRADES

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Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (\$4) dollars for each.

During eleven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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WE learn that the two recent performances of German opera in Albany were financially a failure, and now the chorus and several of the principals of the cast declare that they have not been paid. There is some talk about two performances of "Il Trovatore" being given at Amberg's Theatre for the benefit of the unfortunate chorus.

It looks as if somebody was to blame for this mismanagement.

OUR title page this week presents an excellent picture of the new music hall erected by Mr. Andrew Carnegie at the corner of Fifty-seventh street and Seventh avenue in this city.

New York has long had need of such a building, which contains within its walls concert auditorium, recital halls and rehearsal rooms, and judging by its popularity, which is evidenced by the number of recitals already, though the hall is not really finished, it looks as if it will be the nucleus around which musical life in this city will cluster. It is a beautiful building, and acoustically all that can be desired.

"HOW Shall I Practice" is the title of a modest little book full of practical suggestions to students of vocal music, by Julie Rosewald, of San Francisco, and published in that city by the Bancroft Company.

Mrs. Rosewald, who is a well-known singer and teacher in San Francisco, has written an eminently common-sense little pamphlet which will certainly prove of value to vocal students, no matter whose methods they are pursuing. The author treats of "Practice," "Defective Tones," "Tone Production," "Breathing Exercises," "Singing Exercises," "Consonants," "Vowels," "Throaty Tones," "Raising the Soft Palate," "Large Tonsils," "High Tones," "Teeth," "Tongue," "Chest Tones," "Break in the Voice," "Execution," "Preserving the Voice," "How Long to Practice," and believing that brevity is the soul of wit Mrs. Rosewald says everything in the most explicit and condensed fashion.

THAT eminently prudish sheet, "Town Topics," holds forth on the subject of pianists in its last issue as follows:

What with Friedheim, Rummel and De Pachmann New York music lovers are this week in some peril of being submerged under a tidal wave of piano music. Yet everybody should go and hear Friedheim, who is a newcomer, with some measure of European renown, and few people will care to miss Mr. de Pachmann's Saturday afternoon recital, which will be the very last that extraordinary performer will for many months offer in this city. The well established fact that Mr. Rummel's concerts have been, in a material sense, disappointing is highly complimentary to the judgment of American music lovers. Mr. Rummel plays some compositions exceedingly well and some very badly—at least from the standpoint of listeners who object to being deafened. I strove to proclaim this fact with clearness when Mr. Rummel effected his reappearance in this city early in the season, and was roundly abused for my pains. The large dailies, as a rule, expressed diametrically opposite opinions to those I ventured to entertain and to print, and Mr. Rummel's friends applauded their kindly sentiments to the echo. I am not vain enough to imagine that the public took its cue from my observations, but I congratulate myself upon our conclusions being identically the same. Enthusiastic comment and violent abuse directed against criticism are equally powerless when devoid of justification. The public paid and pays its money to hear Rubinstein, De Pachmann and Von Bülow; rhapsodical eulogium and partisan vituperation cannot charm forth the gold that furnishes solid evidence of a community's fondness and admiration.

Apart from the nonsensical talk about Mr. Rummel's playing, his two superb recitals last week giving the lie direct to the above, there is nothing strange about these quoted remarks. Only we wonder whether the writer would have been enthusiastic about Bülow and De Pachmann if he had not been their manager. Circumstances alter cases.

THE Vienna "Fremdenblatt" makes the following astounding statements about the claque nuisance in the Court Opera House of the Austrian capital. The thing almost sounds like a farce, and yet it is, no doubt, all too true: "The solo personnel of the Vienna Court Opera is composed of fifteen female, eighteen male singers and ten members of the ballet. According to their income these forty-three artists pay to the head claqueur a monthly contribution which ranges from 5 to 50 florins (an Austrian florin is about half a dollar). If the average per head is taken at 20 florins, which is pretty nearly correct, it will be found that the chief of the claques has a monthly income of 800 florins, or about 10,000 florins per year. It is asserted that the said personage only a little while ago bought from his savings a fine villa in Hungary. It is an open secret that a singer who only

about a year ago retired into private life, after he had been for thirty-four years one of the chief attractions of the Vienna Court Opera and a pronounced favorite with the public, had paid a great portion of his income during all this time to the claques, and that in fact he was under its bane to the very last. For some members it is almost an impossibility to get ahead without the claques. The only way to fight the evil would be if all artists would faithfully combine and would no longer pay the claques. That would end the nuisance. Would that the first singers of the opera would take the initiative in this direction; they would thus save both their dignity as artists and a goodly portion of their income."

THOSE who heard Emanuel Chabrier's trivial, though finely orchestrated, and exceedingly commonplace orchestral rhapsody, "España," at the "Arion" concert last Sunday night will readily understand that the hissing of that composition by a Munich audience recently was not an act of chauvinism, but the well deserved rebuke for the conductor of the highly classical academy concerts of the Bavarian capital, who not only had the poor taste to put so trivial a composition on an otherwise excellent program, but who, against the public's wishes, insisted upon repeating the work. When Mr. Van der Stucken first produced this rhapsody THE MUSICAL COURIER expressed the same opinion of it that the Munich educated musical public has since corroborated, and we may now add that upon a second hearing our first impressions were only strengthened.

THE "Beethoven House" Society, which was founded at Bonn not much longer than a year or so ago, may be proud of the achievements thus far attained and which are published in a pamphlet just received here. As regards the financial side of the undertaking, Beethoven's birth house was bought for the sum of 57,000 marks, to which must be added 2,600 marks for the canceling of the lease held by the inhabitant at the time of the sale. The interior renovation of the house in the style in which it presumably existed at the time of the birth of Bonn's greatest son demanded the sum of 21,000 marks. Inclusive of some minor expenses the sum total of costs is therefore given at 92,547 marks. Against this, up to date, a grand total of 60,447 marks has been taken in through donations of the members and the receipts of last summer's Beethoven festival at Bonn. The society therefore still owes 32,099 marks, which are to be gradually defrayed by the entrance fees of visitors to the Beethoven House. The enumeration of the Beethoven relics now shows an interesting catalogue of 272 numbers. The membership list contains 367 names, seventy of whom are foreigners (non-residents of Germany), and among the latter New York is represented by the following names: Dr. Carl Schurz, Oswald Ottendorfer, William Steinway, Jesse Seligman, Theodore Thomas, Ed. Naumburg, Dr. Wilhelm Velten, H. E. Krehbiel and Otto Floersheim. The New York Philharmonic Society and German Liederkrantz are also members, but outside of these and the Buffalo Ladies' Afternoon Musical Club the United States is not represented.

THE "Recorder" had the following pertinent remarks about music as a profession in its last Sunday's issue. "Punch's" advice to young people contemplating matrimony is peculiarly applicable to those enthusiasts who desire to shine in the musical world:

The question of music as a profession for our American born boys and girls is an absorbing one in many families.

The old prejudice that music was a diversion for the girls and effeminate for the boys has been exploded with other fallacious legacies bequeathed to us by Puritan or Quaker grandfathers.

Music has swept the country, and a glance at the business done by the piano manufacturers might prove both interesting and instructive. Conservatories flourish everywhere, and it is by no means a rare thing to hear parents seriously discussing the cost of a musical education for their sons, with a few years' finishing touches in Germany.

The question has its sober pecuniary side. How many women in this city (and we include Brooklyn in our calculation) earn a competency by teaching music we are not prepared to say, for there is your proud, well-to-do amateur who gives a few lessons just for a little spending money—i. e., matinee tickets and Huyler's sweet dissipations; then the beginner who finds some poor unfortunate denser than herself and who plays for her the ungrateful rôle of the "dog" on whom the musical medicine is tried; then the earnest, hardworking professional who bolts her meals, for her minutes are money. We have in New York city several women whose incomes run up to the thousands. Mrs. Morgan, one of the most popular probably, earns more money than the rest of her sex in the profession. She is a remarkable pianist and a tremendously hard worker. She earns

in the season of eight months more than many a professional man plodding over his legal papers does during the whole year. But it is a pace that kills, for of all nerve shattering occupations, short of daily toil in a nitro-glycerine factory, piano teaching is the worst. And when you consider it seriously the excitement bred by the expectancy of being hoisted into the azure at any moment possesses a certain compensation for the adventurous minded.

The ruder sex, of course, enjoy a monopoly of the incomes derived from piano tuition in this city. These young gentlemen of social aspirations, high collars, wits as feeble as their incomes and hangers on at swell clubs, would open their eyes with astonishment if they were told the amounts earned by our "swell" piano masters. There is William Mason, who will not give over forty-five minutes, and receives for that short time \$6. S. B. Mills, the veteran pianist, gets the same, and Albert R. Parsons claims for an hour's work \$6.

In justice to these gentlemen be it said in all candor that their services are worth the outlay, for their pupils all play well. Ferdinand Von Inten, the busiest of our local teachers, receives \$6 an hour; so does Ferdinand Sinzig, who is in great request in society. Richard Hoffman is another society favorite, and we would be deemed guilty of gross exaggeration if we even whispered the amount received by Rafael Joseffy at Mrs. Thurber's National Conservatory for a few hours' weekly work.

Is it any wonder, then, that calculating and cautious parents are considering the chances of the musical profession for their children? We purposely avoided referring to the earnings of vocal masters, for they are in the minority as to personal numbers when compared with piano teachers. Still Achille Errani, Emilio Agramonte, Paul Rivarde, Emilio Belari and Frank de Rialp must contemplate at the conclusion of each season a particularly nice and corpulent bank account, and they are only a few among the many.

Frida de Gebele-Ashforth, Mrs. Cappiani, Murio Celli and Eugene Pappenheim all earn enough to go to Coney Island every day for a thousand years and enjoy to the full all the diversions of that unique pleasure resort.

Perhaps in another decade music as a profession will become as overcrowded as the typewriting industry, and then it will be a case of Lucifer take the hindmost; at present it is a most lucrative profession—at the top.

LAST Sunday's "Times" holds forth on the question of pitch as follows:

The piano manufacturers who assembled in this city a few days ago deserve the gratitude of all musicians, vocal and instrumental, for taking up the troubled question of pitch. There is no doubt whatever that a tendency exists to-day, and has existed for years past, to push the standard of pitch upward for the sake of attaining brilliancy. This has been done at the sacrifice of richness and solidity of tone. In other words, glitter has been acquired in tone color at the expense of fullness and reposeful feeling. Something of the individual characteristics of keys has been lost in this way, too; for it is obvious that the mournful nobility of the key of A flat major exists only in the imagination when that key is almost a semi-tone higher than it was when that quality was first attributed to it.

The history of pitch is of absorbing interest to the musician. It is even of some interest to those wholly unmusical persons who measure a tenor's standing by his ability to reach and sustain a high C. Our high C in America is considerably higher than that used in France, and we are prone to point the finger of scorn at the Gallic tenor whose compass is curtailed by half a tone when he reaches the port of New York. The laugh is on his side, however. His pitch is more sensible than ours, and he can with reason assert that we have no right to expect him to sing C sharp. This condition of affairs also explains the reason why the tenor's battle horse, "Di quella pira," is usually transposed downward half a tone. When that is done the tenor is at home.

It was in the early part of the seventeenth century that musicians found it necessary to take steps for the adoption of a mean pitch. The standard then adopted was maintained, with small variation, until about the death of Beethoven. During the stretch of years indicated the A had from 415 to 429 vibrations and C from 408 to 515. This shows an extreme variation of a quarter of a tone, which, considering the means in use for determining standards, was remarkably small. It is a notable fact that the great formulators of modern music—Bach, Händel, Haydn, Mozart, Beethoven, Weber, Schubert and (in part) Mendelssohn—worked with this pitch and adopted the tonic signatures of their immortal works with this pitch in mind.

To the improvement in wind instruments is attributed the gradual elevation of pitch subsequent to the classical period. The makers of these instruments sought to attain higher brilliancy and power by slightly elevating the pitch; and, as the tuning of an orchestra is regulated by the fixed pitch of the wind (the oboe usually sets the A), up went the pitch of the whole band. In 1878 the opera pitch in England was just half a tone higher than that of Beethoven. France, with her usual alertness in artistic matters, recognized the evil much earlier, and in 1868 appointed a committee of musicians and physicists to consider the difficulty. The piano manufacturers now considering pitch ought to look at the names of that commission and debate the advisability of inviting some musicians and physicists to assist them. This famous French commission consisted of Auber, Halévy, Berlioz, Meyerbeer, Rossini, Thomas and Pelletier, Desprez, Doucet, Lissajous, Monnaix and General Meliniet. They adopted as their standard the A with 435 vibrations, which gives the C 522.

This remains the standard French pitch to this day. It is a little higher than the classical pitch, but not so much so as to transpose Beethoven's seventh symphony into B flat, as the English pitch of 1878 did. Moreover, it comes very close to the philosophical standard of pitch proposed by Scheibler and adopted by the German Association of Natural Philosophers in 1834. This scale of pitch was carefully worked out from studies in the physical nature of musical sounds, and resulted in determining the following rates of vibration: 16 foot C, 33; 16 foot A, 55; 8 foot A, 110; 4 foot A, 220; 2 foot A (standard of orchestral pitch), 440; 1 foot C (standard of vocal pitch), 528.

Let us see how this compares with some authentic and authoritative American pitches. In 1880 the "low organ pitch" of Messrs. Hutchings, Plaisted & Co. gave the A (2 foot A is to be understood) as 444.2 and the C (1 foot) as 528. This, it is seen, is a normal philosophical pitch, but it was specified as "low." In the same year the Boston Music Hall pitch was ascertained to be A 450.9, and the Chickering piano pitch 451.7, which was the same as that of La Scala, Milan, in 1867. The Steinway pitch in 1879 was determined by Alexander J. Ellis from a fork furnished him by the London branch of the house, as A 457.2. In 1880 the pitch employed by Mr. Thomas in his orchestra was A 456.1. This is a long way from the pitch of Stein, the maker of Mozart's piano, which was A 421.6. It is also considerably higher than Ritchie's American standard pitch, in 1868, of A 435.9. Mr. Thomas lowered the Philharmonic pitch in 1883 to accommodate his French oboist, Felix Hour; but when Mr. Eiler became first oboist again Mr. Thomas was obliged to raise the pitch once more. The pitch of our leading concert pianos now corresponds with that used by the Philharmonic.

It is evident from this brief glance at the history of pitch that our standard is too high and is unscientific. It certainly is ruinous to voices as well as inimical to the faithful exposition of key character. The piano manufacturers ought to take these facts into consideration and not allow anything to tempt them into adopting a uniform standard which shall favor the development of power and brilliancy in their instruments at the sacrifice of voices and tonality.

THE prices realized at the recent auction sale of valuable autographs of celebrated composers held by the antiquarian Leo Liepmannssohn at Berlin were not as high as might have been expected, when it is considered that quite a large number of resident and out of town buyers were present, and that the collection contained some very rare specimens. A complete manuscript of Mozart, for instance, which bears the title "Concerto di Wolfgang Amadeo Mozart nel Febraio, 1785," and which contains the complete score of the C major piano concerto on eighty-one closely written pages, fetched only 1,601 marks (\$385), which was the highest sum realized at the entire sale for any special autograph. Mendelssohn's manuscript of "The First Walpurgisnight, a ballad for chorus and orchestra, poetry by Goethe, composed by F. M. B., op. 60, piano score," was bid up to 1,001 marks (about \$240), and the same master's manuscript of the 95th psalm, piano score, op. 46, fetched a little less than \$100. The complete orchestral score of Albert Lortzing's best and once so popular opera, "Der Waffenschmied," written by him on 426 pages and bearing at the close the remark "Leipsic, finished February 11, 1846, Lortzing," was knocked down for \$50. Robert Schumann's manuscript of three songs, words by Goethe and Burns, was sold for \$50 and the same composer's "March for piano in E flat, op. 46, No. 4," brought \$25. Joachim Raff's eighty page manuscript with the title "In the Forest, Symphony No. 3, in F major, for grand orchestra, by Joachim Raff, op. 153, piano score by the composer," was sold for \$42, while THE MUSICAL COURIER would gladly give double that sum to get hold of so valuable a treasure. The manuscript of Liszt's "Liebesträume," with a letter of the composer to the publisher, was bid up to \$23. The late Niels W. Gade's manuscript of his fourth symphony in B flat, with the dedication to Dr. Ludwig Spohr (op. 20, finished at Leipsic on March 22, 1850), was knocked down for \$40. An "andantino and allegro scherzoso" for violin, the opus 1 of the great Josef Joachim, was sold for \$12.50. Among the letters of celebrated composers was one by Chopin to his physician from the year of 1837, which brought \$25. A letter from Nicolo Piccini, dated Naples, November 24, 1795, sold for \$26. A very interesting letter of Mendelssohn, dated Leipsic, August 16, 1843, and containing, among other things, the following paragraph: "Have the kindness to add to the advertisement of the concert that the twelve year old Josef Joachim, a pupil of Böhm, of Vienna, will play a rondo for violin, by De Bériot," was knocked down for \$16. Wagner was represented with twenty letters, which averaged about \$8 apiece, while his "scenarium and personnel of the opera 'Rienzi'" fetched \$16. A letter by Camille Saint-Saëns, dated Paris, March 4, 1881, sold for \$14, and a French letter by Liszt, dated Weimar, July 15, 1850, brought \$13.25. A letter of Paganini to Spohr, dated Cassel, May 26, 1830, only fetched \$5.25. Cheap, cheap indeed; all too cheap!

SCHARWENKA.—Xaver Scharwenka, the pianist, will give concerts at Behr Brothers' Hall, 81 Fifth avenue, on Thursday at 2:30 and Friday at 8:15. At the first concert he will be assisted by Richard Arnold, Emil Gramm and Adolf Hartdegen, and at the second concert by Mr. Gramm only. The programs will be as follows:

THURSDAY.

Quartet, for piano and strings, F major, op. 37.....Xaver Scharwenka
Prelude and fugue (Notre temps, No. 7).....Mendelssohn
Ricordanza.....Liszt
Theme and variations, op. 48.....Xaver Scharwenka
Nocturne, op. 36, No. 2.....Xaver Scharwenka
Etude, op. 27, No. 3.....Liszt
"Mephisto Waltz".....Liszt
Polonaise, C minor.....Liszt

FRIDAY.

"Kreutzer Sonata," for piano and violin.....Beethoven
"Nachstueck," F major.....Schumann
"Melodie Russe".....Liszt
Impromptu, op. 16.....Xaver Scharwenka
"Valse Caprice," op. 31.....Xaver Scharwenka
"Impromptu All' Ongarese and Marcia".....Schubert
"Carnival Scenes," op. 9.....Schumann
Barcarolle, A minor.....Rubinstein
"Tell" overture.....Rossini-Liszt

TESTIMONIAL TO E. C. STANTON.—The testimonial to E. C. Stanton will take place at the Metropolitan Opera House to-morrow evening. The program follows:

Overture, "Oberon".....C. M. von Weber
Overture and third act (garden scene) from "Faust".....Gounod
Hungarian fantasia, piano and orchestra.....Liszt
Mr. Franz Rummel.
Third act from "Die Walküre".....Wagner
Vorspiel and duet, "Die Götterdämmerung".....Wagner
Scenes from third act and quintet, "Meistersinger".....Wagner

THE RACONTEUR.

Style is the characteristic flavor and fragrance of individuality coming through a writer's thought and diction, and affecting the reader as if by personal contact with the author himself. The best style is that which is most heavily charged with the writer's own nature and expressed through adequate diction and perfectly mastered thought.—Maurice Thompson.

The good critic is the one who tells the adventures of his mind among masterpieces.—Anatole France.

THERE is more in one's natural likes and dislikes than the average music critic is willing to admit. I went last week to listen to Arthur Friedheim in a perfectly prejudiced frame of mind. First, because I heard that he played badly at rehearsal; secondly, because Moritz Rosenthal said that he was a great pianist (that made me very suspicious), and thirdly, because a man who comes to us with a reputation of being a great Liszt player and nothing else has, in my mind (and here, I admit, my narrowness and prejudice come into play), very little to recommend him. Understand me at the outset. I bear the greatest reverence for Franz Liszt as a man, as an artist and even as a composer. But a great Liszt player! The phrase is an empty one. There is more art, more music in one of Chopin's tiny preludes than in the whole wilderness of Liszt's pompous and loud mouthed compositions. Let us look at the thing fairly. Take the two concertos in A and E flat. I confess they are effective—they are brilliant; they have the sounding glare and glitter of the theatre—say, the circus.

The opening theme of the E flat concerto, how tremendous it is! How full of promises, and how vapid, how flat, stale and unprofitable it peters out! Who was it said that Liszt always began in a church and ended in a tavern? I have Magyar blood in my veins, and I appreciate to the full the fire and fury of Liszt's phrases when his blood is up. But the hollow, insincere, theatrical fustian he utters! Oh, it wears me! The solo music for the piano is wonderful as marking an epoch in the development of the instrument, but that it will have lasting value any more than Thalberg stuff is to tax my credulity to the utmost. The B minor sonata, which is no sonata at all, interests me not; but the Dante sonata (which has also little of the sonata about it) does, and so do some of the études and the "Concerto Patetico." But they are as a rule technically remarkable and musically empty. Liszt's songs are charming and high bred in sentiment—the productions of a polished man of the world; but his operatic fantasies—preserve me from them all!

The Weimar school has not lasting vitality in it. Liszt will in the generations to come be remembered as an impulse rather than as a creator. He did much for others—notably for Chopin, Schumann and Wagner—but it is foolish sentiment to call him a great composer.

He is not, and when I hear a man announced as a great Liszt player it prejudices me at once against him; so all I now say about Arthur Friedheim must be taken with a grain of salt.

Arthur Friedheim is a brilliant piano player; that no one will deny.

His technic is enormous, his touch clear and telling and his wrist work remarkable. That he was nervous no one will gainsay; that he played the Beethoven concerto as if he were sick and tired of its trite phrases and stale passage work cannot be denied, but because he did not play the "Emperor" concerto as others have played it is no reason to condemn him.

Mr. Friedheim is a specialist; the mistake he made was in supposing New York cared enough for that school girl concerto of Beethoven's (it ought to be called the "Empress") that fairly reeks with the order of bread and butter. Why, bless your innocent soul, Mr. Friedheim, we are fonder of Mozart's unstudied simplicity than Beethoven's unoriginal treatment of the piano!

I hear a moan. What! Beethoven not original? Yes, Beethoven never invented a figure for the piano.

All his technic comes from Clementi, and when I listen to his concertos it is certain that I do not enjoy the piano part with any degree of pleasure.

If Mr. Friedheim had begun with the E flat Liszt and ended with the same composer's A major concerto, then he would have made a big impression among those people who are fond of the gilt and stucco of the Hungarian pianist. As a Chopinist Mr. Friedheim is not a success. What he may do in his recitals is another thing altogether. The preludes and études he played are so familiar to even our school girls that criticism ran riot when he finished.

And it must be confessed that both Pachmann and Rummel this year have spoiled us for several phases of Chopin's music in any less capable hands.

By the way, only one daily paper got the exact keys of the preludes and études played—the "Commercial Advertiser."

The "Recorder," whose music critic ought to have known better, called the A flat major étude—the second one of the supplementary three written for a method—a prelude in A major.

As I have been teaching the étude as a rhythmical study

for years I pity the ignorance of the young person who didn't know as much as his afternoon contemporary.

But then I suppose he will blame it on the typesetter.

Perhaps after all the best way to settle the Friedheim controversy is for the subject of all this talk to play better at his recitals.

Rummel never played better in this city than he did last week at his two recitals, and by a coincidence so did Pachmann last Saturday afternoon at Chickering Hall. I met the little wizard, the other night at Martinelli's, and I told him how his playing had impressed everyone. He was pleased, of course. I wish I had had the courage or the impoliteness to add that if he only played in such a seriously artistic fashion he would be perfection. But I didn't; so I say it now. Pachmann, all opinion to the contrary, can draw from the piano as beautiful and undefiledly pure a tone as I have ever heard.

I am glad he returns next season, for he has signed for fifty concerts.

Joseffy plays thirty concerts with Thomas on his tour, which begins April 27 in Chicago.

But in New York not until next season. It is our misfortune and his fault.

A German orchestral player claims to have made a trombone that with a single blast can destroy 100,000 Frenchmen.

This beats Joshua and his trumpet all hollow, for Jericho and its walls were as naught compared with so many well fed Teutons. I would like to know what the phrase is that is so destructive.

Possibly the name of Wagner is shouted, and that has put the whole city of Paris in a turmoil time and time again.

Mr. Alexander Lambert announces that he has engaged Jadassohn, of Leipzig, as a teacher in his conservatory for three years. Jadassohn has composed so many canons in strict form for the past quarter of a century that Mr. Krupp made him offers to take charge of his foundry at Essen. But Jadassohn wasn't that sort of a cannoneer.

He is a solid old howitzer all the same, though not a son of a gun, musically.

Somebody said that if I wrote another Chopin romance like that of last week I would be visited by my friends on Sunday only. (You take the green car to the end of the line, turn to the left after passing the graveyard and you come to the asylum in a few minutes.)

I only did it as a joke to show the effect of color on the Chopin-crazed mind, and rather than have it parodied, why I will parody it myself.

Time: thirteen minutes to midnight on the clock, although all the factory whistles are striking twelve.

Enter a trombone disguised as a German.

"Tis his touch! I know it! The K. K. Wimbald firm built a piano to suit it. Oh, what a slugger that man would make!" (Exit thinking out aloud.)

The moon, looking like a mush melon on a hard cider drunk, rose about this time and leered at the surrounding country, and then the factory whistles hushed and a rooster with its head in a green baize bag tried to crow but couldn't.

It all added to the solemnity and peculiar coloring of the scene. Color, color everywhere.

Edgar Saltus had been up the week previous and had in his deft manner painted the town a rich carmillion, which color is, as everyone knows, a skillful blending of vermilion and carmine or absinthe and champagne.

The rich tones of an upright square grand piano, built by a Chicago millionaire, mingled with the gloaming, and a Chopin nocturne roared out on the night.

It was no Pachmann who played thus, but a full blooded young man, who had studied to be a blacksmith early in his career, and failing adopted the pianistic profession as a last resort.

She (not Rider Haggard's, but a plain everyday she she), heard the liquidly wet tones that floated idly on the ghoulish odor laden atmosphere. She lost her heart, for it was a large one, and so was the tone of the young man.

By a subtle (I mean *subtle* and not *subtle*) sympathy peculiarly the gift of a true Schoppinist, he knew he was being listened to and she knew that he knew that he was being listened to. Throwing his whole soul and a pair of Chicago feet into his playing the tone seethed and bubbled into the night and the moon retired aghast. (The rooster in the baize bag had strangled itself with envy ere this.)

She, who had been hanging up clothes to dry on a line, felt the full force of the music. It penetrated her susceptible bosom, passed through her spine, and as she fell transfixed into a tub of water the wash motif rose softly into the air and soft sounding syllables like "Cerebro

Spinal Meningitis" came to her rosy rhythmical lips; then her soul slipped into the cosmic soup that permeates space and which forces even Karma to capitulate.

The young man stopped playing, and both of his feet being asleep he concluded it was bed time. A storm muttered faint oaths on the horizon; a flash of sulphur tinted lightning illuminated a neighboring sewer, with a live cat swimming to its mate down town. Chopin was hushed, and so am I.

There is a musical prose poem for you. And true to life—even to all the little touches of local color so sadly wanting in last week's production. The jealous husband, who appeared but for a moment then, wasn't really mad; he was too full to see the real state of affairs, and thought his wife had been calling on a maiden aunt. Don't say a word, but he was the man who filled up the person of the mush melon moon with hard cider.

And thus ends my musical novellette or mezzotint in prose.

There is a rumor that d'Albert will play here next season. Paderewski is coming; Rosenthal will not. Bulow may come, and perhaps Stavenhagen and Grunfeld. So we will not be lacking piano music. Alice Shaw will accept offers. She is almost as great a success in London as Whistler himself.

Arthur Friedheim's Debut.

IT is obviously unfair to judge Arthur Friedheim as a whole by the playing at his debut Tuesday evening of last week at the Metropolitan Opera House. He was nervous and certainly did not do himself full justice, for how else can one explain the singularly apathetic performance of the hackneyed "Emperor" concerto of Beethoven and the decidedly dashing interpretation of Liszt's A major concerto?

It must be confessed that Mr. Friedheim even technically disappointed his audience. The Beethoven concerto was played without warmth, color and even smooth technic. Slips were frequent and the pianist was evidently ill at ease.

In his soli—three preludes and three etudes, by Chopin—he recovered himself, though he gave by no means an ideal interpretation of these familiar masterpieces. He played the C minor, C major and G major preludes, the E flat, A flat and C minor etudes, and succeeded best with the first two preludes. The "Harp" study in E flat was not faultlessly played, while the "Revolutionary" study was delivered in a rather dry, constrained fashion. But one felt that with Liszt Mr. Friedheim is in perfect sympathy, as was evidenced by his brilliant work in the concerto. He pulled himself together and played well and effectively. For an encore he gave the sixth rhapsody in a most telling manner.

The recitals this week and next will determine the kind of stuff the newcomer is made of. He has a clean technic, good wrists and considerable power. His memory is said to be phenomenal. The orchestra, under Theodore Thomas, played a largo and allegro in F minor by Bach, arranged by Mr. Thomas himself for orchestra, Schumann's "Genoveva" overture and Dvorak's "Slavonic Dances." A representative audience was present, the auditorium literally swarming with pianists—professional, amateur and otherwise.

The Decline of German Opera.

II.

WHAT besides the too constant reiteration of Wagner has wiped out German opera in New York and left the slate so very clean for any other figures that look profitable?

One excellent reason is that the artists have been far inferior to those of former years. To compare Mielke with even the secondary singers of former years is favoritism. Mrs. Seidl-Krauss and Miss Bettaque gave greater pleasure, and why? Because, though their dramatic action was recognizably milder, their voices did surely charm. The regular subscriber, who helps out the box holders in paying the bills, on first seeing and hearing the new arrivals says to himself: "That action is certainly energetic; those gestures are very correct; evidently the woman has studied very industriously, but she does not give me that nervous thrill which shuts out criticism, makes us all come again and yet again, and pays the salaries."

The Metropolitan audience has been educated for half a dozen years by singers of extraordinary talent, if not genius. Lehmann varied her style every night, but always entranced; Moran-Olden, when once we became wonted to her somewhat peculiar quality, delighted us by a certain square, honest singing, pretty well in tune, and productive of unusual exhilaration through its enormous power. Theodore, my colored pupil and factotum, whom my little son calls "my other papa," was one of the six colored bearers of the queen laden palanquin. "Mr. Howard," he said the next morning, "it was just as if someone had struck a knife into her when she began to sing." Yet every

40 feet farther off than "Theodore," the tone sounded solid, resonant and, after a time, agreeable.

Now the regnant star, Mielke, hits all the notes pretty nearly on the head and is very vigorous and agile in her conduct. But she is not charming. We get no delicious sensations of femininity—for instance, of beautiful tonal quality; for another instance, of masterly conception of the great master's meaning; in fact, selfish, grasping Lehmann has thoroughly spoiled us for a time, perhaps for another musical generation of ten or fifteen years. Gudehus is nothing if not uninteresting. We are all the evening in doubt whether we like it or not, and the next evening conclude we do not. His rendition of the beautiful lyric "Am stillen Heerd" in "Die Meistersinger" was a revelation of his deficiencies. The prize song is so squarely set, its notes are so slow, its rhythm so regular and its beauty so glaringly apparent that almost anybody can make an effect with it. But "Am stillen Heerd" sways about like the Rhine maidens, throbs and pulses so variously that nobody not born to it can sing it, and Gudehus just can't, and it's a puzzle to guess why he and Fabbri have been tolerated. A strong reason is that they are loud, and Stanton must have found it hard to find loud enough singers.

But Gudehus falls so dwarfingly short that German opera has suffered. The tenor will soon decide the fate of an opera. It is to both sexes the sensual voice. The soprano lies too high. The violin is pitched altogether too high. Look at the facts. Not to my knowledge has there been a single fiddle concert in New York during this entire season. We are no longer to be squeaked into an evening's loss of time. The violin is rightfully only an orchestral adjunct; it cannot stand alone.

And the female voice likewise issues from too shrill an instrument. The tenor can be intense and massive; the soprano cannot. Pescka-Leutner, Lehmann and Moran-Olden—also, in a somewhat crude manner, Mrs. Herbert Foerster—have done the most to upset this rule. Modern taste demands high notes in abundance, and the feminine high note is too high. Last season when Alvary and Lehmann sang the closing duet of "Siegfried," the tenor, by sheer virtue of his sex, focused upon himself the attention of the house and almost threw the greatest extant soprano out of perspective. The most marvelous technical manipulation and the most original taste cannot make a melody so touching upon the unaccompanied violin as upon the cornet—I might almost say the xylophone.

But Gudehus excites doubt; though he sings valiantly there is something unnatural in his tone. We are reminded of Von Bulow's withering sarcasm after being lugged to hear one of our tenors. "I don't like it; in fact, I don't think a tenor is a man—he is a disease." Now, Von Bulow thought that was very smart, but he probably (not surely) got it from Mischke, a famous Berlin voice teacher of fifty years ago, who elaborated the same belief.

Certainly a natural, outright tenor is not a disease, but one of the greatest of earthly charms to the musically disposed. Alvary, Niemann, out of tune Schott and Vogel all had this charm. Gudehus has it not; he sings well, but not attractively.

So it does not make so much difference whether the music is Wagner's or not; disappointment soon sets in.

What could have tempted Seidl to impose upon us that production of the "Duke of Solange" is a cemented puzzle. It reminds us of Talleyrand's saying, "Toute arrive." To be sure, he was at his wit's end. There is no veritable German opera except Wagner. "The Queen of Sheba" and "Merlin" are purely imitations without melody. They stray to other keys simply because Wagner did, not because the transitions were exquisitely beautiful and by their beauty forced themselves into being. As was said before, the Metropolitan authorities have been so unwisely Teutonic that they have failed to recognize the virtues of French melody, even though they concede that the Italian fount has stopped flowing and that German springs have become dry.

JOHN HOWARD.

36 WEST TWENTY-SIXTH STREET, NEW YORK.

Kommunikation from K. K.

IT may be of interest to the lovers of Schubert's music to know that the piano impromptu, op. 90, No. 3, in G, named by Bulow "Elegy," was originally composed in the key of G flat. The publishers, with whom the collective title of "impromptu" originated, were probably frightened by the array of flats in the signature, and in order to make the composition more salable changed the original key into a more convenient one for the performer. My authorities for this statement are Kreissle's "Life of Schubert" and Nottebohm's "Schubert Catalogue," page 108. I recommend the change into the original key to all public performers.

K. K.

The Baltimore Symphony orchestra, under the direction of Mr. Ross Jungnickel, gave their eighth and last concert Saturday evening March 21, to a large house at the Academy of Music. Mr. Jungnickel has labored very hard to improve the taste for orchestral music and we are very glad to state that he has received the hearty support of our musical people. He certainly deserves all the praise bestowed upon him and his orchestra. Mr. Vladimir de Pachmann was the soloist on this occasion and took the house by storm by his splendid rendition of the beautiful Mozart concerto,

PERSONALS.

BLUMENBERG, THE 'CELLIST.—Mr. Louis Blumenberg, the 'cello virtuoso, who has been in Europe since the middle of last year, has been playing with remarkable success in Paris, Brussels, Berlin, Hamburg and many smaller cities on the Continent. It was his original intention to remain absent from this country a few months only, but the number of engagements offered to him compelled him to remain until now, and it is uncertain when he will return, although he has a number of excellent offers for the summer here. The success of Blumenberg is due to the finish of his play, his enormous technic, his large, pure tone, and the extent of his repertory, which has been a source of surprise to those in Europe who have always taken an interest in the 'cello.

SIBYL SANDERSON'S SUIT.—Miss Sibyl Sanderson, the American prima donna, has brought suit against a London newspaper for having associated her name with the death of Prince Baudouin, nephew of King Leopold and heir to the Belgian throne, whose sudden death on January 23 was alleged to have been in some manner connected with an intrigue, a report which was subsequently denied.

DORY BURMEISTER AND THE EMPRESS FREDERICK.—Mrs. Dory Burmeister-Petersen, the pianist, wife of Prof. Richard Burmeister, of Baltimore, Md., had the honor of performing before the Empress Frederick of Germany at Buckingham Palace, London, last Saturday night. The artist has engagements in London and on the Continent during the whole of the present season.

MISS HALTON FOR MISS ULMAR.—Miss Marie Halton replaced her countrywoman, Geraldine Ulmar, now Mrs. Caryll, in "La Cigale" at the Lyric Theatre, London, on Thursday evening, and made a very favorable impression, her singing and acting being alike heartily praised by the critics.

MELBA AND MAPLESON.—The "Herald," in its Paris cable dispatches, said last Sunday: "Lord Lytton, the British Ambassador, and Lady Lytton gave a largely attended dinner to Mrs. Melba early in the week. Mapleson is making desperate efforts to secure Melba for an American tour. He has offered her £30,000 for two seasons. She may be considering, but has not accepted."

SULLIVAN IN BERLIN.—Sir Arthur Sullivan has been to Berlin in order to supervise the final arrangements made for the production of "Ivanhoe" in that city.

A ROYAL AMATEUR VIOLINIST.—The Duke of Edinburgh, the second son of Queen Victoria, is announced to have the intention of delighting (?) audiences with his violin at several concerts which have been arranged in the cause of charity, notably at a concert which has been organized in order to raise a fund for the relief of the widows of the Cornish fishermen who lost their lives during the recent blizzard.

CALLERS.—Max Heinrich, the well-known baritone, of London; Whitney Mockridge, the Chicago tenor, Xaver Scharwenka, the celebrated pianist and John Lund, the Buffalo conductor, were callers at this office during the past week.

A YOUNG AMERICAN PIANIST.—Miss Emily Heineberg, aged fifteen years, and a daughter of the deceased musician and teacher of that name, who formerly lived in Nashville, Tenn., recently made her pianistic debut with the Potsdam Philharmonic Society and scored a great success both with the public and the critics. The young lady, who is a pupil of Prof. Heinrich Barth, of the Berlin Hochschule, played the first Beethoven piano concerto and smaller pieces by Liszt, Henselt and Moszkowski.

LADY HALLÉ'S HEALTH.—The London "Figaro" says that the second visit of Sir Charles and Lady Hallé to Australia is to be undertaken to a great extent owing to the health of the popular violinist. Lady Hallé has of late been unable to appear in public, and it is hoped the voyage will do her good.

RUMMEL AND THE "ELEVATION."—Regarding Franz Rummel's recent performance of that composition the "Evening Post" says: "Mr. Rummel also deserves commendation for giving a local composer a chance to come before the public by playing Mr. Otto Floersheim's 'Elevation,' an early work of orchestral grandeur, especially in its opening bars, which Mr. Rummel played with great pomp and dramatic vigor."

MAHLER FOR HAMBURG.—Gustav Mahler, who recently abdicated his position as first conductor of the Pesth Royal Opera House, has been engaged by that most enterprising impresario, Pollini, of Hamburg, where Mahler will immediately enter upon his new duties.

OBITUARY NOTES.—William Lotti died on Tuesday of last week at 236 Hart street, Brooklyn, in his forty-fifth year. He had a fine tenor voice, and a few years ago appeared in Italian and English opera. When he lost his voice he became a clerk in the Brooklyn post office.

Charles J. Barton, a well-known organist and choir-master, died at Utica on Monday of last week, aged thirty-nine. He was a native of New York city, and in his musical

studies was a pupil of the late Professor Schmidt, organist at St. Patrick's Cathedral. For twenty years Mr. Barton was organist at St. John's Church, Utica, and later, for five years, at St. Joseph's Cathedral, Buffalo. His latest place was that of organist at the First Presbyterian Church, Utica. He leaves a widow and five children.

HOME NEWS.

MISS STODDART'S MUSICAL.—Miss Alice Stoddart gave a musicale last Saturday evening at the Hotel Brunswick.

SCHLOMANN'S CONCERT.—Edward Schломann, basso, will give a concert at Steinway Hall on Friday evening.

ANSORGE.—Conrad Ansoerge, who is soon to start for Europe, will give piano recitals at Behr's Hall on the afternoons of April 14, 21 and 23.

MARZO.—Eduardo Marzo, the well-known vocal teacher, gave a pupils' concert at Chickering Hall last Thursday night, and presented an interesting and well sung program.

AN EASTER SUNDAY SERVICE.—The First Congregational Church of Kansas City gave a tremendous program of music on Easter Sunday. It was under the direction of Mr. N. Du Shane Cloward.

CAMDEN.—At a grand concert tendered to Park V. Hogan, at Morgan's Hall, Camden, N. J., April 2, Edwin C. Hall, a young violinist, distinguished himself by playing solos by Mendelssohn and Viotti.

A CONCERT.—Remi Marsano, the baritone, gave a concert at Steinway Hall last Thursday night, which was his farewell appearance, as he goes to Russia. He was assisted by Ida Klein, Jeanne Franko, violinist; Walter J. Hall, pianist, and Charles Kaiser, tenor.

FISCHER ENGAGED.—The trustees of the National Conservatory of Music have added to the faculty Emil Fischer as instructor of the opera class, in conjunction with Mr. Sapio, principal of the vocal department. From this union great results are expected.

CÆCILIA LADIES' SOCIETY.—The third private concert of the "Cæcilia" Ladies' Vocal Society will take place to-morrow evening at the First Reformed Church, Bedford avenue and Clymer street, Brooklyn. Campanini will sing and Mrs. Kuster will play the C major concerto for piano and orchestra by Weber.

THIES.—"As You Like It" will be read by Mrs. Kendall at the Lyceum Theatre, April 17, for the benefit of the library of the New York Normal College. Mr. Albert Thies, the popular tenor, will sing Dr. Ames' "Blow! Blow!" and Bishop's "Under the Greenwood Tree," supported by a double quartet of male voices.

NUNEZ'S CONCERT.—Mr. Gonzalo Nunez, the excellent pianist and teacher, gave a piano recital Tuesday evening of last week, at Behr Brothers' Hall, on Fifth avenue, and played compositions by Chopin, Bach, Liszt, and a mazurka and waltz of his own. With Mrs. Salazar he played Chopin's rondo for two pianos.

MRS. POOLE'S ENGAGEMENTS.—Mrs. Clara Poole, the well-known singer, has been extremely busy this winter filling numerous concert and festival engagements. She scored another success at the last Montreal Festival, singing the contralto parts in Bruch's "Arminius" and Cowen's "Wicked Fay." During this month, besides singing in Boston and Philadelphia at the operatic festivals to be given in those places, she has booked many engagements throughout the country.

AN INTERESTING AFFAIR.—Next Friday evening the closing exercises of the Woman's Law Class of the University of the City of New York will be held in Recital Hall, Fifty-seventh street and Seventh avenue. Mrs. Theodore Sutro will play a rhapsody of Liszt and deliver the valedictory, and Miss Amy Fay will play Beethoven's G major concerto, with second piano accompaniment by Miss Josephine Bates.

PHILHARMONIC SOCIETY.—The last of this season's Philharmonic concerts will take place on Saturday evening next, when Adele aus der Ohe, pianist, will be the soloist. Theodore Thomas will make his farewell appearance as conductor of the Philharmonic, an event which will be noted with sincere regret. The program of the concert, which will take place at the opera house, is as follows:

Concert overture, "Fingal's Cave".....Mendelssohn
Concert for piano, A minor, op. 54.....Schumann
Overture, fantasia, "Hamlet," op. 67 (new).....Tchaikowsky
Symphony No. 3, "Eroica".....Beethoven

A LECTURE.—Mr. I. V. Flagler, the professor of the organ at the Utica Conservatory of Music, delivered a lecture on Mozart before the pupils of that thriving institution, April 6, with musical illustrations. On Tuesday evening, April 14, a grand concert will be given in Conservatory Hall by our students. The program will consist exclusively of recent compositions by Utica Conservatory students who did not study musical composition before entering the

Utica Conservatory of Music. The fact that an entire program of vocal and instrumental numbers will be both composed and performed by students of an American institution is unprecedented in the annals of music.

MISS BERG.—Miss Lillie P. Berg will give a large concert in Recital Hall at the new Music Hall, Monday evening, April 27. A number of prominent artists will assist. Part II. of the program will consist of Smart's cantata, "King René's Daughter," rendered by soloists and full chorus, professional and amateur, selected from Miss Berg's vocal class.

TESTIMONIAL TO MINNIE HAUKE.—Minnie Hauke, before her departure for Boston last Saturday, was presented with a testimonial souvenir, consisting of a large laurel wreath made of gold and silver and surmounted with the American eagle, with the shield in enamel. In addition Mrs. Hauke received a superb silver repoussé vase, 20 inches in height, bearing a beautiful inscription. Accompanying the gifts was a testimonial address, signed by the subscribers, about sixty ladies and gentlemen well known in the social and musical world.

MRS. KENDALL'S EVENING OF SONG.—The date of the evening of song with the pupils of Mrs. Kendall is announced as April 16, and Scottish Rite Hall is the place. Gustav L. Becker will play the piano, Carl Lanzer the violin, and Charles B. Ford the organ. We are pleased to see the names of Jensen, Nicolai, Schumann, Ambrose Thomas and Wagner on the program, instead of an aggregation of composers of one superannuated school that seems to figure exclusively on the programs of some of the vocal teachers' concerts in this and other cities. Mrs. Kendall herself studied at Paris, Leipsic, Milan and London.

THE CENTENNIAL OVERTURE.—A feature in the "Allegory of the War in Song," which is to be given for the benefit of the Grant Monument Fund at the Madison Square Garden Amphitheatre May 2, will be the production with a large orchestra, military band and a monster chorus of 1,000 singers, of the "Centennial Anniversary Overture," by S. G. Pratt, composed and dedicated to General Grant, and performed in his honor at the Crystal Palace upon the occasion of his visit there in 1877. Berthold Tours, the composer, writing of the work, said: "The 'Centennial Overture' is a grandly conceived work, full of striking originality, modern harmony, flowing melody and beautiful as well as imposing orchestral effects." The overture was first performed in Berlin, and received with great favor by the critics.

MR. BENHAM'S CONCERTS.—Mr. A. Victor Benham will make his New York rentrée on next Wednesday evening, April 15, at the recital hall of the new Carnegie Music Hall. Mr. Benham will be assisted by Mr. Frank Van der Stucken and an orchestra. The following is to be the program for the occasion:

"Coriolan" overture.....Beethoven
Concerto in E flat.....Beethoven
"Albumblatt".....Wagner
Scherzo, "Midsummer Night's Dream".....Mendelssohn
Improvisation of a sonata on a written theme.....Benham
Suite.....Gluck
Variations, op. 2, on "Don Juan".....Chopin

Mr. Benham will be heard in two piano recitals at Hardman Hall on Friday evening, April 17, and Friday afternoon, April 24. Programs will be announced later.

MSS. SOCIETY.—The next private meeting of the Manuscript Society will take place on Friday evening, instead of Saturday, as previously announced. The next public concert will be given at Chickering Hall on Wednesday, April 15, at 8:30 P. M. Among the manuscript compositions which will be performed are a "Suite Creole," for orchestra, by J. A. Broekhoven, Cincinnati; a scene for tenor from Tennyson's "Maud," by C. C. Müller; Walter Damrosch's new song, "To Sleep," to be sung by Mrs. Alves; a chamber serenade by R. Huntington Woodman; a new concert piece for piano and orchestra by Bruno O. Klein, with Alexander Lambert as soloist; the introduction of the third act of F. G. Gleason's opera, "Otho Visconti," a song, "Thou Art Like a Flower," by W. E. Mulligan; a "Chinese Fantasy," for orchestra, by Edgar S. Kelley; a part song, "The Owl," by C. B. Rutenber; a "Pastorale," by D. M. Lovett, and "Valse poco lento," by W. J. Henderson, both for orchestra.

ARTHUR FRIEDHEIM.—Arthur Friedheim's two piano recitals, the first of which was to have taken place yesterday afternoon and the next on Friday at 2:30 o'clock in the Recital Hall of the new Music Hall, Fifty-seventh street and Seventh avenue.

FRIDAY—PROGRAM.

Vorspiel, "Meistersinger".....Wagner-Friedheim
Sonata, op. 10, No. 3.....Beethoven
Sonata, op. 53.....Beethoven
reludes and études.....Chopin
onata, B flat minor.....Liszt
Fantaisie, "Don Juan".....Liszt

THE NEW YORK SCHARWENKA CONSERVATORY.—In addition to the engagement of Walter Pelzet, announced by THE MUSICAL COURIER last week, the New York Scharwenka Conservatory has completed arrangements for teaching with Richard Arnold, violin, and Adolph Hartdegen, violon-

cello, as well as H. E. Krehbiel for lectures. Mr. Scharwenka leaves for Europe on the 25th inst., and will return late in August with his family, having leased a house in Brooklyn.

DE PACHMANN IN BALTIMORE.—Vladimir de Pachmann gives a piano recital in Baltimore on April 14.

BURMEISTER RECITALS.—Three piano recitals are announced by Richard Burmeister, to take place in Baltimore on April 16, 23 and 30.

MAX BENDIX'S BENEFIT.—Max Bendix, the popular violinist, will be tendered a benefit April 15 at Historical Hall, Brooklyn. Well known artists, like Mrs. Anna Burch, soprano; W. J. Lavin, tenor; Paul Tidden, pianist; Harry Rowe Shelley and C. Mortimer Wiske, will assist.

MULLIGAN'S RECITALS.—Mr. William Edward Mulligan announces two organ recitals, the first of which was to have taken place yesterday afternoon at Chickering Hall, and the second, Saturday evening, April 18.

Mr. Mulligan offers interesting programs and will be assisted by his wife, Mrs. Le Clair-Mulligan, contralto, and Mr. Enrique Arencibia, tenor.

ZIELINSKI.—Mr. J. de Zielinski, assisted by Mrs. M. V. V. Smith, gave a piano recital March 30 in Buffalo, at his studio, 486 Pearl street. The pianist played B. O. Klein's suite in G; Sternberg's tarantella, Moszkowski's barcarolle, Karganoff's scherzo, Moszkowski's "Moment Musical," op. 7, No. 7, and Saint-Saëns study in form of a valse. Mrs. Smith sang songs by Edgar S. Kelley and Franz Ries.

MUSICAL UNION IN BALTIMORE.—At the annual meeting of the Musical Union of Baltimore the following officers were elected to serve for the ensuing year: President, Frank Feldman; vice-president, Wm. H. Schwartz; secretary, August Derlin; treasurer, Otto Berger. Executive committee: Louis Winter, chairman; Charles Schmidt, Ferdinand Linhard, Adolph Gray, Franz Rose, John Roeder, Wm. C. Marshall. The union has 132 members and a capital on hand of \$2,339.59.

CHICAGO.—During the present month a series of three chamber concerts will be given by the Chicago Musical College String Quartet. At the first concert the composers represented will be Mozart, Grieg, Schubert, Schumann, Spohr, Brahms and Beethoven. At the last of the series Beethoven compositions only will be presented. The following soloists will assist the quartet at each entertainment: August Hyllested, L. A. Phelps, Walter Petzet and Miss Eva E. Wycoff.

My Answer to Him.

THE author of "Pronunciation in Singing," who for the last twenty years has posed as a vocal instructor in New York, and who for a month past has aired his burdensome technicalities in THE MUSICAL COURIER, at last settles down to the plain English question, "What changes from conversational usage must be employed to hoist (?) the consonant to or toward the vowel volume?"

That question can be answered and the questioner thoroughly satisfied if he will go to 123 West Thirty-ninth street, pay his tuition like a man and receive instruction from La Cappiani, whom he has attacked.

"The proof of the pudding is in the eating!" Now, what earthly good has the author of "Pronunciation in Singing" done with his literature of verbose technical terms, except to advertise himself as a student of anatomy? What good singer has he ever given to the world?

Is his own utterance distinct in singing? I once heard him sing what the program gave as "Rock of Ages," but "Rokker Hayseeds" was as near as he got to it!

He is a well meaning vocal instructor, and in his books he has piled up anatomical terms enough to scare a dictionary, but for the life of me I cannot see what good technicalities are to do young singers or those interested in vocal art.

The declaration that m is a nasal consonant is indeed astounding. Let him hold his nose and tightly compress the lips and a distinct, emphatic m is the result. It is a labial when emphatically given; when merged into a vowel, as in "may," is still a labial.

I advise a thorough course of French, Italian and German for the writer on "Pronunciation, &c.," then, perhaps, he will recognize the American difference between p and b, and not call for beeches when he means peaches. If he persists in making the p as an explosive puff, he will "Bartir boor Baree" when contemplating a sojourn in the French capital, and we will say to him "Pon foyage."

OCTAVIA HENSEL.

LOUISVILLE, Ky., April 4, 1891.

The New York Symphony Club, under the management of Mr. B. S. Driggs, has met with fine success this season, and is one of the most popular companies traveling. They close their work about May 7.

"LE REVE" AT THE OPÉRA COMIQUE.—The Paris Opéra Comique has accepted a new work (the music of which is by Bruneau and the libretto by Gallet), founded upon Emil Zola's "Le Réve."

Thomas Popular Concerts.

THE last but two of the Thomas Sunday night popular concerts took place last Sunday night at the Lenox Lyceum. The following program was played:

Aria per gli Atteli. "Paris and Helene" Gluck
Chaconne and gavotte. Beethoven
Allegretto and scherzo, Seventh Symphony Beethoven
Farewell song, "Trumpeter of Sackkingen" Nessler
Theodor Reichmann.

Overture. "Flying Dutchman" Wagner
Grand duo.

Miss De Vere and Mr. Reichmann.
"Polnische Tanzweisen" (first time) Philip Scharwenka
"Ave Maria" Bach-Gounod
Harp, Miss Anna Winch. Violin solo, Mr. Max Bendix.
Miss Clementine De Vere.

Grand Ballet, "Faust" Gounod
The two vocal artists were in good voice and sang with spirit. The house was very large.

The Rummel Recitals.

FRANZ RUMMEL, the eminent pianist, gave two farewell recitals at the Recital Hall of the new Carnegie Music Hall on Wednesday and Saturday afternoons of last week. It is a source of unalloyed satisfaction to the writer to find that not only the musical portion of the public, but also the entire press, are now won over to the fact, and the appreciation of the same, that Franz Rummel is in every way one of the greatest of living pianists, a fact which in former years was doubted and disputed by many. There is now only one voice on the subject, and it must be conceded also that Rummel never before played better, with more intellectual interpretation, with more musical feeling, with broader grasp and firmer touch, with more refinement and yet power, with finer shading and with more finished technic than he did on the two occasions in question. His programs, moreover, were models of catholicity and breadth and yet completeness of range. Here they are:

"La Bandonne" François Couperin, named "Le Grand"
"Le Bavolet Flottant" Born in Paris, November 10, 1688.
Died in Paris, 1733.

Gavotte et Variations Jean Philippe Rameau
Born in Dijon, September 23, 1683.
Died in Paris, September 13, 1764.

Sonata, op. 53 Ludwig van Beethoven
Born in Bonn, December 16 (christened December 17), 1770.
Died in Vienna, March 26, 1827.

Sonata, op. 35 Frederic Chopin
Born in Zelazowa Wola, March 1, 1809.
Died in Paris, October 17, 1849.

Impromptu, op. 90, No. 4 Franz Schubert
Born in Lichtenthal, near Vienna, January 31, 1797.
Died in Vienna, November 19, 1828.

Capriccio (Klavierstücke No. 9), op. 76 Johannes Brahms
Born in Altona, May 17, 1833.
Lives in Vienna.

Spinnerlied ("La Fileuse"), op. 157 Joachim Raff
Born in Lachen (on Lake Zurich), May 27, 1822.
Died in Frankfurt-on-Main, June 23, 1882.

Scherzo, op. 35 S. Jadasohn
Born in Breslau, August 13, 1831.
Lives in Leipzig.

"Elevation" Otto Floersheim
Born in Aachen, March 2, 1858.
Lives in New York.

Gondoliera "Venezia e Napoli" Franz Liszt
Born in Raiding, near Oedenburg, October 22, 1811.
Died in Bayreuth, July 31, 1886.

The following was the Saturday program:

Katzenfuge Domenico Scarlatti
Born in Naples, 1683.
Died in Naples, 1757.

Suite [Prelude] Georg Fried. Händel
[Allemande] Born in Halle, Feb. 23, 1685.
[Courante] Died in London, Apr. 13, 1759.
[Air and variations, "The Harmonious Blacksmith"]

Fünfzehn Variationen mit Fuge, op. 35 Ludwig van Beethoven
Born in Bonn, December 16 (christened December 17), 1770.
Died in Vienna, March 26, 1827.

Sonata, op. 39 Carl Maria von Weber
Born in Eutin (Oldenburg), December 16, 1786.
Died in London, June 5, 1826.

Impromptu, op. 90, No. 2 Franz Schubert
Born in Lichtenthal, near Vienna, January 31, 1797.
Died in Vienna, November 19, 1828.

"Des Abends," op. 12, Fantasiestücke Robert Schumann
Arabesque, op. 18 Born in Zwickau, June 8, 1810.
Died in Endenich, near Bonn, July 29, 1856.

Intermezzo, op. 76 (Klavierstücke No. 3) Johannes Brahms
Born in Altona, May 7, 1833.
Lives in Vienna.

Impromptu, op. 29 Frederic Chopin
Nocturne, op. 15, No. 2 Born in Zelazowa Wola, March 1, 1809.
Died in Paris, October 17, 1849.

"Au Bord d'Une Source" Fr. Liszt
Rhapsodie Hongroise, No. 10 Born in Raiding, near Oedenburg, October 22, 1811.
Died in Bayreuth, July 31, 1886.

If we were asked to name among this rich feast a number of pieces which we deemed better played than the rest, the selection would, we confess, be a difficult one; for where everything is so excellently interpreted discrimination becomes a hard task. Yet we have no hesitation in saying that the sonatas (Beethoven and Chopin in the first program and especially the noble Weber A flat sonata in the second) were the pearls of the whole. Next came the Brahms numbers, especially the capriccio in B minor, the

graceful scherzo in strict canon form by Jadasohn, Floersheim's "Elevation" and the Chopin nocturne.

The audience was large, select and enthusiastic on both afternoons. They redemanded the Jadasohn scherzo, and on Saturday made Mr. Rummel comply with an encore demand after the close of the recital.

The new Recital Hall is very pretty, and, what is more to the point, of excellent acoustic properties. The noises made outside, however, caused by the workmen in the new building, were disturbing.

Concert of the Arion.

THE third season concert of the Arion, held at the society's beautiful hall on Fifty-ninth street, last Sunday night, was a most enjoyable affair and was attended by the full complement of members, their families and friends. The program was arranged with Mr. Frank Van der Stucken's well-known taste and sense of variety.

The male chorus, though it seemed to us not quite as complete as usual, sang admirably. Their selections consisted of repetitions of the formerly heard, very beautiful Rheinberger ballad "Das Thal des Espings," surely one of Rheinberger's best compositions, and the Grieg "Landkenning," both of which are with orchestral accompaniment. They sang, furthermore, four *à capella* part songs, all novelties and very pleasing ones at that. They were Th. Krause's beautiful and difficult "Im Grase Thaut's," Otto-mar Neubner's rather light but effective "Gretel," Rheinberger's "Vergissmeinnicht" and C. Girschner's "Hüte Dich." The second and fourth of these were enthusiastically redemanded. The last one is one of the *chevaux de bataille* of the Cologne male chorus, but we doubt very much whether that celebrated society sang it better than the Arion did last Sunday night.

The soloists were Miss Marie Jahn and Conrad Behrens, late of the Metropolitan Opera House, both of whom did not particularly distinguish themselves. Miss Jahn sang "Micaela's" aria from "Carmen"; Mr. Behrens gave Carl Löwe's "Tour der Reimer," Heinrich Dorn's "Schneelöckchen," and for an encore a Scandinavian "Folksong," while both artists joined forces in the duet "Wenn Männer Liebe fühlen" and the "Papageno, Papagena" duet from Mozart's "Magic Flute."

Mr. Van der Stucken's orchestral selections contained, as usual, some interesting novelties. The strong and original "Husitzka" overture by Dvorák opened the concert. Of the two numbers by Emmanuel Chabrier, the French composer, the prelude in D flat to the second act of the opera "Gwendoline" proved a delightful and surprisingly beautiful excerpt, which, though laid on Wagnerian lines and written with the Bayreuth master's technic, is quite original and characteristically French. The same composer's rhapsodie "España," heard here before at one of Mr. Van der Stucken's novelty concerts, seems to us, on the other hand, very trivial and commonplace. Both, however, are admirably and most effectively orchestrated.

The other novelty was a short suite from the ballet "Milenka" by Jan Blockx, the talented young Antwerp composer and a fellow student of Van der Stucken's under Benoit. The writer had the pleasure of hearing this work played on the piano by the composer at the home of Mr. Van der Stucken's parents at Antwerp last fall, and he was then charmed with the fresh ideas it contained. The charm was heightened, of course, when the composition was presented in its bright and effective orchestral garb, the "Kermesse," music in D, the students' chorus and the beautiful love scene in B being especially noteworthy for originality and grace.

The work of the orchestra was in every way highly satisfactory, and the employment of two harps instead of the customary one is strongly to be commended. In a modern orchestra of over fifty performers one harp is usually drowned, and it would really take four to produce a tonal balance with an orchestra such as our Philharmonic, but they only employ one, while the Arion is liberal enough to pay for two.

A COSMOPOLITAN OPERA.—The Royal Italian Opera, London, reopened on Monday. The title is somewhat of a misnomer. Five of the prime donne are American, two are British, and two Italian, while of the leading artists ten are French or Belgians, six Germans, three Poles, and four are representatives of Russia, Roumania, Sweden, and Spain. There are thirty-one operas in the repertory, of which twelve are by Italians, eleven by Germans, seven by Frenchmen, and one by an Englishman. Great interest is taken in the production of "Faust," which was to take place last night, when Miss Eames, the American soprano, who has been trained in Paris and has for some time past been singing at the Grand Opera, was to make her début as "Marguerite." Miss Eames will also appear on Saturday as "Elsa" to the "Lohengrin" of Jean de Reszke.

Mr. Augustus Harris says that the coming opera season will be the "biggest thing" he ever accomplished. He estimates that the expenses of the season will be between \$350,000 and \$400,000.

The Commonplace in Music.

Denn aus Gemeinem ist der Mensch gemacht
Und die Gewohnheit nennt er seine Amme.

—Schiller, "Wallenstein."

I AM not infected with the Schiller-Goethe craze endemic in German literary circles and occasionally epidemic wherever the Teutonic tongue is spoken. But although the former has written much that borders on bombast, while the latter often affects to cloud his meaning in profound obscurity or obscure profundity, as you will have it, I cheerfully confess that they have sometimes uttered golden truths—truths applicable to the principles of arts and sciences as well as to the commonplace occurrences of daily life, truths within reach of a commonplace mind. Such a truth is the sentiment standing at the head of these remarks; and both of the classic giants of German poetry were proof of it, for they were in many respects unable to rise above the commonplace.

You encounter it everywhere. It seems to permeate the very air. It wafts on the waves of ether to your tympanum. You are suddenly haunted by a tune, whither it came you know not, and when your musical consciousness awakes you realize that you have been thinking and perhaps humming "Sweet Violets," "Only a Pansy Blossom" or "Annie Rooney." What a shock to your musical sensibilities if you are rigorous in your requirements, if you are orthodox in your taste and swear, not by Bülow's trinity, viz., Bach, Beethoven and Brahms (how much rather he would have added his own name!), but by Bach, Beethoven and Bruckner! Who has not experienced such freaks of his psyche? It is just as impossible to create a sound yourself and carry with you wherever you go a musical atmosphere of utter purity as it would be to purge the air we breathe of all the bacteria, bacillæ and other invisible vermin that inhabit it.

Years ago I moved from Milwaukee to Cincinnati. The first tune that greeted me there was "Sweet Bye and Bye." From morning till night it was sung by the children of my neighbors until I was almost frantic. A year after I went to a town in Wisconsin. The most prominent music teacher there gave a concert, assisted by a church choir. I could not refuse the invitation, went and heard the chorus sing "Sweet Bye and Bye." Another year later found me at a concert in Chicago, and the encore given by a male quartet was "Sweet Bye and Bye." My friends finally did not dare to mention that song in my presence for fear of a mental collapse, of which there was otherwise no danger, and even as I am writing these lines the bass of that ill fated song is grating on my mind's ear.

There are certain parts of "Martha" and "William Tell" that have an equally powerful effect upon me—that of making me wish I were deaf—not to speak of numberless "tunes" played by people for their pleasure, which make me retreat to the remotest corner of the house when I hear them "struck up." Now, what is it that makes some people so sensitive to the pain produced by hearing the commonplace in music, while others enjoy that very commonplace to the utmost? What else can it be but the neglect of elevating the musical taste from the beginning—a neglect of which parents and teachers are alike guilty; parents because they wish their children to play "something nice, something taking;" teachers because they are in many cases too ignorant to know better or too cowardly to face the ignorance and indulgence of the other party.

While yet in my teens I was teaching music in a family of many children, and gave my oldest pupil Mendelssohn's "Songs without Words." When the father—active member of a musical society—undertook to advise me to get something more pleasing I gave up the job altogether. Some years later I heard a musician exclaim when he saw "Songs without Words" on a concert program: "Why, they will soon be rattled off on a sewing machine!" Such is the difference between the respective standpoints of public and profession. What teacher has not heard some pupils say that there was no music in what he had given them? Only the other day such an instance occurred within the range of my knowledge, when a young lady was to play the "Romantic Studies," by Jensen. And years ago I innocently caused tears, sobs and a prolonged attack of homesickness in a girl whom I told to practice her Heller etudes, instead of rousing "Maiden's Prayer" from its long deserved sleep.

I can understand that the education of the musical taste is difficult when attempted late—when the pupil is imbued with the commonplace through and through. The ear cannot grasp the melodies of Heller and Jensen as readily as it can "Money Musk" and the like. But why should it be accustomed to such at all? Why can it not be brought up on the works of the masters, so it will learn the difference between their music and the sham fabric of cheap "folios." There is positively no excuse for any teacher of music if he gives his pupils trash (I must, to my humiliation, confess that the music teaching "shes" are no better). Enough that is both instructive and pleasing has been written by the best minds for the use of learners.

Pupils brought up upon wholesome musical diet will have judgment. I know a child who, being fed on showy arrangements of operatic airs, wrote to its mother that the teacher was giving it trash—and the child is no prodigy,

either, only an average intellect. But how students of music, persons playing Beethoven, Chopin, Schubert, Schumann, &c., can have the works of these masters lying on their pianos side by side with "Erminie," "Nanon," "Boccaccio," and so forth, I cannot understand, unless the inclination toward the commonplace is stronger than the influence of the instruction received. Enough has also been written by the best modern composers to supplant what has become commonplace. Can anything truly good ever become commonplace is a question open to debate? I cannot but answer in the affirmative. If upon the present generation, which surely has a different standard from that of 1850, are forced works which fail to elucidate what is intricate to us, while what was once intricate and is now a truism is dwelt upon with tedious breath, we have a right to consider those works commonplace. They are so for us, and though they may have served generations gone by, it would be preposterous to believe that they can serve generations to come.

Why teachers should persist in giving their pupils Czerny, when there are other works answering the same purpose; why they should continue to use Richter's treatise on harmony (which does not cover the ground known to the theorists of a hundred years ago), when there are works far more comprehensive, practical and progressive—works from which the teachers themselves could learn a great deal, works like Liehn's "Harmonie und Modulationslehre" and Bussler's "Forinenlehre"—I can explain only by the tendency to tread old trodden paths. If a piece becomes so popular as to be butchered by Tom, Dick and Harry it drops from its *niveau* and becomes commonplace. Why pianists should forever play the second Hungarian rhapsody when Liszt gives them the choice among eighteen Hungarian rhapsodies I cannot conceive, unless the commonplace comes in again. The "Friska" of that rhapsody is so "taking;" it "took" with miscellaneous audiences for now two score years, and they hope it will "take" forever and forever. But I know people on whom its charm is lost, who avoid the piece when they see it on a program. The facilitated editions have done the greatest mischief. It is a wonder that the second rhapsody has not yet been reduced to the "compass of five notes." Liszt himself is said to have grown weary of it at the end.

What do people play of Chopin's numerous works? Setting aside the nocturnes, waltzes and mazurkas, we hear the A flat impromptu, B flat minor scherzo, A and A flat polonaises, the A flat ballad—that is all. Why they should not attempt to give us the E major scherzo, with its wonderful harmonies; the G minor ballad, with its powerful climax; the F major ballad, with its beautiful contrasts; the E flat minor polonaise, the tarantella and other gems, I do not know, unless all their ambition lies in playing what others have played before. Why Heller and Jensen figure so rarely on programs I also fail to understand, unless the average music teacher knows Heller as the author of the A flat tarantelles and the etudes, Jensen only by his songs and studies. Yet what a wealth of original thought, what grace and poetry in the works of both! There is another composer I rarely see mentioned—Rudolf Niemann—whose concert waltz, variations on a theme by Handel and sonata are surely worthy of being given the public instead of some favorites of pianists that have become hackneyed and commonplace by abuse. Franz Bendel has written much that has merit, and might be oftener resorted to in the selection of parlor music.

Why must we have Liszt's second rhapsody, Chopin's military polonaise, and Mendelssohn's rondo capriccioso *ad nauseam*? Because others made a "hit" with these pieces and the public appreciates better what they already know, and, let me add, because we hanker after the commonplace.

It was curious to observe the audience at the recent Pachmann concert. When the quaint Russian wizard played the too well-known berceuse by Chopin and the much requested "Funeral March," what an enthusiasm! But when he gave us his marvelously perfect reading of that rarely heard colossal work, the B minor sonata by Liszt, hardly a slight attempt at applause was made.

One might be inclined to infer from this that if an artist plays what others can play too, the audience admires him, but if he plays what no one else can play the audience discourages him. Yet who would say that the audience was not musical? Were there not hosts of young ladies with music rolls coming from the conservatories and colleges, and trotting through the hall, chatting with their friends and rustling with the huge programs (by the way, a business innovation which is very inartistic, offensive to eye and ear!), while Pachmann exquisitely played the Schumann fantasia, op. 17, and even during the second, third and fourth numbers on the program, when the concert had begun as late as half past 2! Who would call these young ladies musically uncultivated? Yet, what else are they, if they consider a Pachmann recital, or any concert, a commonplace entertainment to which they may come and which they may leave when they please, irrespective of the insult to the performing artist and the annoyance to the listening part of the audience. If people leave a concert before the last number, if this number is the "William Tell" overture, they are excusable; but if they leave while Pachmann plays Liszt's "Walderauschen" they

are barbarians. The sad truth is that concerts, especially afternoon concerts, have become the rendezvous of the "shopping" half of humanity—proof, the dry goods and millinery parcels in their hands. The sad fact is that the majority of concert goers go to a concert not for the music, but for the sake of having been there, of being able to say that they heard Scharwenka and Pachmann. The concert has become a commonplace entertainment, and the opera too.

The blow aimed at German opera by the box holders of the Metropolitan Opera House is only a phase of the struggle that the commonplace is making to get the upper hand. It is a blow felt in the musical circles throughout the country. Hundreds of people from the Middle and Western States have been in the habit of going to New York every winter for a week of German opera. New York was the metropolis of musical life—the United States. Will it be that when the only great musical performance which distinguished it from its Western sisters will belong to the past? I doubt it. Can the great orchestral enterprises, which began to boom as soon as the fatal news of the discontinuance of German opera was promulgated, will they be able to keep up the reputation of New York as the leader in music? I think not. All large cities have their symphony orchestras, but the German opera was something they sorely missed, and whenever it came to the West it was hailed with a hearty welcome.

It is true that its season last year did not open favorably at the Chicago Auditorium. People had had an overdose of Italian opera, with which that magnificent building was inaugurated. All that aspired to be fashionable went to hear Patti warble off her antiquated repertoire and display her equally antiquated dollish graces (I hope THE MUSICAL COURIER will not suspect me of having gone to hear her sing "Home Sweet, Home" for the 999th time). They had paid big prices for the privilege of parading their opera cloaks and opera bonnets before all Chicago, and when German opera came I suppose the opera budget was exhausted, or the commonplace had corrupted them to the very core. Still, the attendance increased with every performance, and the house was most filled when Wagner was on the boards. Here, as everywhere, numbers could tell that Italian opera belongs to the past, and that those who go to the opera for the sake of hearing do not care to go to hear what every hand organ can grind off for them.

Italian opera has become commonplace, there is no doubt about it. But some will say "Otello," "Vassal of Szizeth," "Asrael" are Italian works of modern character, of great merit. Leaving aside the second, which I do not know, I would only say that the merit of "Otello" is known to lie in what Verdi wisely learned from Wagner, and all the merits of "Asrael" lie in what Franchetti unwisely borrowed from Wagner, Liszt and others. At the risk of digressing from my subject, I must speak particularly of a performance of "Asrael" which I attended this winter. Not to be reproached with one sided preference for Wagner, I went to hear that much talked of novelty with the fervent resolution to hear and see with unbiased ear and eye. I was virtually in a solemn mood, as behoves one that goes to the opera not for pastime, but for study. I wanted to learn, to admire, to be elated, to be enthused, and I was—tickled!

I found it the queerest conglomerate of commonplaces—musical, dramatical and theatrical—with one exception, the "realistic" representation of heaven. There were truly "The Gates Ajar," the angelic forms clad in purest pearly white, but relieved against their immaculate delicacy were the saints with all their sovereign contempt of worldly requirements, with unkempt hair and beard, in dingy blue or red gowns, as we see them in mediæval paintings. I had a rather malicious neighbor who whispered, on seeing the procession come in: "Die reinen banditti Bassermann'sche Gestalten." The contrast was decidedly original and so was the tameness of the devils, fauns and bacchantes, whose singing I could not distinguish from that of the condemned souls or the angels—so much for the characteristic expressiveness of the music.

Then the compact between "Lucifer" and "Asrael," sung to a strain to "gemüthlich," that my neighbor and I meanwhile forgot we were in an opera seria and began to be amused as if we had before us an operetta. The second act with its multifarious machinery of peasants, fishermen, gipsies, nuns and all the paraphernalia of a court; then the reminiscence from the "Flying Dutchman," "Lidora" and "Asrael" eyeing each other; the third act with "Loretta's" love song, which bears a striking resemblance to Liszt's "Freudvoll und Leidvoll;" the enchanted beverage which the gipsy flings at her fair but fickle lover with the fury of a vitrioleuse, the funny manipulations with the luminous cross, which puts the devils to flight—all this was exceedingly comical, but the height of the ludicrous was reached by "Asrael's" transformation. Think of a man in a penitent's garb stepping behind a statue of the Madonna, fussing about (suggesting preparations which make you look around in quest of a dressing room), and suddenly the dingy grayish brown frock slips off, showing the once demon, Don Juan, penitent as angel in celestial white! Were I a devout Catholic I should consider this opera a sacrilege.

As to the libretto, which is outrageously nonsensical, I wonder that nobody has yet remonstrated against the singing of the Latin ave by the chorus of angels, on grounds of propriety. The work is a concoction inimitable in its kind. Here is a conundrum I heard that evening: "What is the difference between Franchetti and Rothschild? The latter lends to all Europe, the former borrows from all Europe." If Franchetti knew Silas G. Pratt he would borrow from America, too. Something like the chorus of Jewish peddlers from "Zenobia" might have heightened the effect produced by angels, demons, courtiers, peasants, fishermen, gipsies and nuns. Now, if this is modern Italian opera, can Wagnerites be blamed for going to hear Wagner only, and perhaps Gluck, Beethoven, Mozart, Weber, if they have a chance, for it is rarely offered?

If such works are the antidote prescribed against Wagner we may rejoice, for nothing will further the cause of the musical drama, as conceived by the great master, more than the performance of such musically and poetically inane efforts. But does modern opera offer no better fruits than these? And if not why not revive Boito's "Mephistophele," Berlioz's "Benvenuto Cellini," which latter has been resurrected in Germany with so much success? I am curious to see what the future has in store for us. I still hope, though I am by no means sanguine, that German opera, when banished from the "big yellow barn," called Metropolitan Opera House, may yet find a home in New York. If the "Four Hundred" prefer commonplace Italian sing song, because it enables them to give receptions in their boxes, let them have it. Seidl remains in New York—THE MUSICAL COURIER is the Hercules that is fighting the hydra of musical imbecility and arrogance in Gotham. Where is the Mæcenas to offer German opera a new home? Or is there no such man? Or is New York too small to keep up a German and an Italian opera? Shall the commonplace triumph? A. E.

The Latest Grand Opera.

MASSNET'S "LE MAGE."

From the "Saturday Review."

"LE MAGE," produced on Monday at the Grand Opéra, will hardly add much to Mr. Massenet's reputation. There is a lack of sustained strength about it, as if the composer's inspiration faltered. Otherwise the music is conceived throughout in a lofty vein—the true, traditional vein of grand opera—and possesses at least one great merit, that of containing nothing ugly, false or far fetched. Mr. Massenet has not tried to simulate strength by affectation—the usual blunder of the modern composer—and has therefore avoided emphasizing his weakness. The libretto is by Mr. Richepin, whose muse, again, is hardly fashioned in the heroic mold. To invest these legendary beings, who belong to another world and another era, with anything like actuality is not given to everyone. On the other hand, the staging of this opera is something extraordinary; it surpasses the mise en scène of the "Rheingold," as given at Dresden, and more cannot be said. Whether it is worth while to spend so much money and labor on mere scenery is another matter; but if you abandon vocal attraction, and fail to replace it by dramatic interest, nothing is left but to make a great deal of the stage.

There is no overture. A very brief orchestral prelude, in which a sombre cadence associated with the Turanians is repeated many times over, introduces the first act. The scene shows "Zarästra's" camp at night outside the city of Bakhdi. Under a gigantic tree, supposed to be a cedar, but really an elm, the Turanians whom "Zarästra" has taken prisoners are picturesquely grouped, while the Iranian warriors keep watch. A prisoner leaning against the tree chants in the stillness of the night a mournful, descending phrase, which ends in the cadence already heard in the prelude. This is answered by the others in chorus, and taken up again and again with excellent effect. Presently "Amrou," the high priest, and his daughter, "Varedha," appear, having come out to meet "Zarästra." "Varedha" has conceived an unholy passion for the young general, which is not returned. On the contrary, he has fallen in love with his prisoner "Anahita," Queen of the Turanians, and the scene closes with the avowal of their mutual attachment. From a musical point of view the best effect is made by the gracefully melancholy chant of the prisoners; but the most striking feature of the act is the gradual passing away of the night. Clouds move slowly across the sky, and are tinged as they go with the changing colors of the coming dawn; it is exquisitely done.

The second act contains two scenes. The first—a duologue between "Amrou" and "Varedha" in the crypt of the temple—is decidedly dull, as plotting always is. She wishes to die of a broken heart, but he appeals to her jealousy—needless to say with triumphant success—and together they concoct a plan to prevent "Zarästra" from marrying "Anahita." This done, the scene disappears in a twinkling of an eye, and reveals the interior of the town of Bakhdi. The picture is magnificent. In the foreground a large open square, on the right of which are grouped the court nobles, with the "King" upon a raised platform;

opposite stand the priests headed by "Amrou." Behind rises the town, built upon the side of a hill in all imaginable Eastern splendor and flooded by the sunlight. High upon the right the arched gate of the town gives upon a broad roadway crossing the stage at the same level, and far above the central place. A long and brilliant procession—men, women, horses and dancers—is seen emerging from the archway and passing along the elevated road. It is "Zarästra" entering Bakhdi in triumph with his prisoners.

They wind down through the streets and enter the square to the strains of a delightfully spirited march, the air of which is played on the stage by the "King's" musicians, while the orchestra furnishes a subdued accompaniment, effectively Orientalized by the clash of cymbals and drums. "Zarästra" is received by the "King," to whom he presents "Anahita." Asked to name his reward, he claims nothing less than the captive queen herself. The "King" replies that she ought to be a monarch's bride, but gives his consent. Then "Amrou" steps forward, supported by his priests, and swears that "Zarästra" is already pledged to "Varedha." In vain he denies the false charge; everyone is against him, and the "King" withdraws his consent. "Zarästra" bursts into a frenzy, and curses them all—the priests, the "King," and even the gods. As everyone rises in horror he darts off the stage and is gone. The whole scene is fine.

The third act takes us to the sacred mountain whither "Zarästra" has fled. He has become a holy man, and is regarded by the shepherds as a prophet. A rocky scene and lowering sky—the air dark with storm clouds—the shepherds form a semicircle and chant a wild but impressive prayer, with "Zarästra" in the centre. Then a terrific thunderstorm comes up and fills the air. As it passes off, the heavy clouds which have descended on to the very rocks so as to hide the background roll gradually away, the sky grows brighter, and at last the sun bursts out, revealing a wide and smiling plateau. The shepherds have disappeared and "Zarästra" is left alone in prayer. Presently "Varedha" appears and accosts him; he listens calm and unmoved—she tells him that her father will depose the "King," and offers her love and a throne. In vain; he has done with earthly things. Then she tries to arouse his jealousy with the news that the "King" is to marry "Anahita." Still he is unmoved, and she leaves him.

The fourth act takes place in the temple of the Djahl, Goddess of Lust, whose gigantic image towers aloft in the background. All is prepared for the "King's" marriage with "Anahita," but first we must have the inevitable ballet. The wedding ceremony follows, "Anahita" resisting, when suddenly a tumult arises, the Turanian hordes rush in to rescue their queen, and put everyone to the sword. "Varedha" tries to stab "Anahita," but is struck down with her father and the "King." The temple is fired and the curtain comes down on a scene of slaughter and ruin admirably managed. It is the storming of Torquillstone—but with a difference.

The last act reveals the temple in still smoking ruins—dead bodies everywhere—only the Djahl remains intact, a monstrous figure surveying the scene with the mocking impenetrable calm of a sphinx. "Zarästra" appears amid the ruins and is met by the Turanians with "Anahita" at their head. The former retire and leave the lovers alone. But "Varedha" is not dead; at the sight of them she revives sufficiently to utter her fury, and with a last effort invokes the Djahl. An astonishing effect follows—smoke begins to rise and wreath round the image till it fills the stage; then it bursts into flames, which surge all round, while the great statue falls with a crash. "Zarästra" and "Anahita" are about to be consumed when he calls upon his God, the flames divide and they pass out.

The whole opera is a masterpiece of staging and a perfect lesson in the art. As to the performance, the orchestra is delicious always, but the chorus rather weak. The female parts are taken by Mrs. Fierens and Mrs. Lureau-Escalais. Mr. Vergnet, who has greatly improved since he appeared at Covent Garden, sings the part of "Zarästra" beautifully, and Mr. Delmas is an imposing heavy father.

Annual Concert for the Benefit of the New York St. Andrews One Cent Coffee Stands.

MRS. LAMADRID'S noble charity had a field day of it last Saturday evening, April 4, at the Lenox Lyceum, which was crowded to its utmost capacity by a fashionable and enthusiastic audience.

The program was an unusually rich and varied one. Mr. A. B. de Frece made an excellent opening address, Mrs. Ida Klein (soprano), Mrs. Harriet Webb (recitation), Miss Emily Winant (contralto), Mrs. J. M. Lamadrid (as pianist), Mrs. Henry Firth Wood (humorous recitation), Miss Jeanne Franko (violin), Miss Valesca Frank (piano), Mr. Conrad Behrens, Mr. F. Q. Dulcken, Mr. Christian Fritsch and Mr. Frank Taft all assisted toward the success of the entertainment, Mrs. Ida Klein, Mr. Behrens and Miss Frank being enthusiastically encored.

These annual concerts formerly took place at Steinway Hall, but Mr. William Steinway still takes a kindly interest in this worthy charity, helping it along all he could and consenting to act as treasurer, which has caused him no little trouble for the past two months. Mr. A. B. de Frece paid Mr. William Steinway a glowing eulogy in his opening address. It is said that this concert realized upward of \$4,000.

MOZART'S MEMORY IN FLORENCE.—The Florence Philharmonic Society will commemorate with festival performances next fall the hundredth anniversary of the death of Mozart.

Musical Items.

BANNER TO RETIRE.—Michael Banner, the violinist, will play for the last time in public for some time to come at a concert in Association Hall this evening. After that he will retire from public view for a period of two years, which he intends to devote to the study of his chosen instrument and to composition only.

E. M. BOWMAN'S CLUB.—The Cæcilian Choir Easter concert, which took place at the Peddie Memorial Church, Newark, N. J., on last Wednesday evening, was one of the finest concerts given there this season, and reflects great credit on Mr. Bowman, who is largely responsible for the success of this society. The chorus sang with great expression and taste a number of light and difficult songs, of which the "Boat Song," by Owen, was most pleasing. Mr. Sauvage sang Purcell's "Mad Tom," and showed the wonderful control he has of his voice. He was recalled and sang an Irish song very sweetly. Miss Banta sang "Knowest Thou the Land," by Thomas. She has a good voice, but poor method, which will not let her voice out to its fullest power. For an encore she sang "I Wouldn't, Would You?" The duet by Mozart, "Why Answer so Demurely?" sang by Mr. Sauvage and Miss Banta, was very nicely sung and well deserved the applause spent upon them. The feature of the evening was the playing of the great organ by Mr. Bowman, who handled the instrument like a master. So great was the enthusiasm that after he had finished the overture to "William Tell" there was a perfect roar of applause, and repeated cries of "bravo" rang out through the immense church. He was three times recalled, and after bowing the last time, yielded to the demands of the audience and played a beautiful fantasia by Chopin. After the dramatic ballad, which was finely given by the chorus and Mr. Sauvage and Miss Banta, the concert closed with an organ solo fantasia on "Annie Laurie," by Buck, which was certainly beautiful.—Newark, N. J., exchange.

THE LONDON ACADEMY EXHIBITION.—Sir Frederick Leighton, the painter, and a grand party of artists and musicians, last Saturday celebrated the coming Academy exhibition. Joseph Joachim, the Hungarian violinist; Charles Hallé, the pianist, and other musicians enlivened the occasion by their presence and by exhibitions of their artistic skill.

COLONNE GOES TO LONDON.—The Parisian band, directed by Mr. Colonne, will, it is reported, give a series of six symphony concerts within little more than a week, in the height of the summer season at Her Majesty's Theatre, London.

POPULAR CONCERTS AT VIENNA.—A series of popular concerts at very cheap prices are planned at Vienna to familiarize the working classes with the symphonies of the masters. String quartet evenings will also be given by a select quartet, and it is confidently expected that the undertaking will prove a success.

OPENING OF KROLL'S.—Kroll's Opera House at Berlin will be opened on the 19th inst., earlier this season than usual. Marcella Sembrich, who at present is in Russia, will sing at Kroll's in May. She will make her rentrée in "Lakmé." Other prime donne, who will be heard in the course of the summer, are Lola Beeth and Mrs. Moran-Olden. The tenors will be Bötel, Erl and Götz. The operatic novelties will include the Duke of Saxe-Coburg's "Santa Chiara" and Goring Thomas' "Esmeralda." The revivals will consist of Cherubini's "Medea" and "Watercarrier," Halévy's graceful opera "L'Éclair," Flotow's "Indra," and Franz von Holstein's "Haideschacht."

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STANTON-SEIDL.

Banquet at the Lieder-
kranz.

INGERSOLL ON WAGNER.

Speeches by William Steinway, Edmund C. Stanton,
Ashbel P. Fitch, H. E. Krehbiel, Anton Seidl
and Julius Hoffmann—Robert G.
Ingersoll's on Wagner.

THE enthusiasm on the subject of German opera in New York has not yet spent all its force, notwithstanding the unprecedented demonstrations that marked the close of the season at the Metropolitan Opera House, and those who have been associated with its successful career in this city are receiving panegyrics and tributes that indicate the condition of public opinion and the esteem in which the institution and those connected with it are held.

At the close of the season a circular was issued announcing a desire of a number of gentlemen to honor both Mr. Stanton and Mr. Seidl by giving to them a banquet on April 2 at the Liederkranz club house. It was originally signed by the following citizens:

William Steinway,	Richard H. Adams,	Julius May,
Hubert Cillia,	Frederick Mohr,	William Forster,
William Vigilius,	O. M. Eidlitz,	David Liebmann,
William F. Klenke,	Oscar B. Weber,	Percival Kuehne,
Frank A. Ehret,	Jacob Ruppert, Jr.,	

Before many days the list grew to such proportions that Mr. Oscar B. Weber, whose intrepid advocacy of German opera had called public attention to him, and who had become active in the inauguration of the banquet, announced that its success would be complete and commensurate with the dignity and the position of the men in whose honor it was to be given.

Those who were fortunate enough to attend the banquet on Thursday night witnessed one of those rare events that mark an episode in life, and the readers of this paper will agree with us that the address of Robert G. Ingersoll was in itself such a great and marvelous oration that it imperatively demands a permanent record for all time. Whatever may be the opinion of musicians as to the nature of Ingersoll's judgment upon Wagner and other composers, his remarks are of inestimable value, because they indicate the effect produced by Wagner's works upon the intellect of one of the greatest contemporaneous thinkers. For that reason, if for no other, it becomes a significant psychological study.

The Banquet.

The bill of fare, printed in German, reads as follows:



Der seltsame Mahr's stamm
Trunk?

Holländer-Frucht.

Die Fruch ist um und abwärts
schon ein stilles Jahr?

Mime's Sudel.

Darü, Magelone, Kurvend, Stierst.

Am Eine brast der Alte ihm Süd,
Erdhölzung de nach einem Bienen-
hais?

Sieglinden's Backwerk.

(Holländer's Leinwand.)

Ein' um Wintern des Mehl?

Kalter, grätiger Fisch.

Stoch, so Hitz und Pfist von Lohrbaum.
Frank's Kästli.

Schne' ich nicht selbe dir,
Niedlich und niedlich
Glat und glat—
Hitz, so Hitz und Pfist von Lohrbaum.
Gottlich das?

Lamm von Kareel.

(Dreier's Hais).

Der Hais Wein, die Mense du
wunder:
Am Hitz ich Hitz in seine Hais?

mit Wein und Wunden Balsam.

Wunder-Essen.

Nachst von Brud,
Wunder es Hitz in Lohrbaum
und Hitz?

Graubrod.

Wunder-Essen.

Wahl hat ich Wunder-Essen an?

Hagen's Trunk.

Stoch, so Hitz und Pfist von Lohrbaum.
Frank's Kästli.

Mein Hitz verbleib' nach dem Trunk!
Stoch und Hitz stoch't in Hitz,
Nicht wirft die Wange mir Hitz?
Verbleibe Licht?

Faher's Lieblingsbeschäftigung.

Stoch, so Hitz und Pfist von Lohrbaum.
Frank's Kästli.

Trunk mal' ich,
Mein Hitz ich Hitz?

Gral's Taube mit frischem Gren.

Stoch, so Hitz und Pfist von Lohrbaum.
Frank's Kästli.

Alljährlich nach vom Himmel eine
Taube,
Ein um in seinen Hais Wunder-
Essen?

Gerstig, glatter, glitzeriger
Glänzer.

Stoch, so Hitz und Pfist von Lohrbaum.
Frank's Kästli.

Stoch, so Hitz und Pfist von Lohrbaum.
Frank's Kästli.

Des Gartens Zier.

Stoch, so Hitz und Pfist von Lohrbaum.
Frank's Kästli.

Höllens-Trunk.

Stoch, so Hitz und Pfist von Lohrbaum.
Frank's Kästli.

The hall was beautifully decorated, and the table at which the speakers and invited guests were seated was arranged in this order:

GUESTS' TABLE.

W. Von Sacha.	Franc Rummel.	Heinrich Zoellner.	W. J. Henderson.	R. G. Ingersoll.	E. C. Stanton.	Wm. Steinway.	Anton Seidl.	H. E. Krehbiel.	H. C. King.	J. P. Jackson.	A. P. Fitch.	H. T. Finck.	Walter Damrosch.
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At the other three tables the following gentlemen were seated:

R. H. Adams	J. H. Schiff	G. Clausen
R. H. Katzmeyer	L. Fleischmann	C. Schneider
W. Ottmann	H. Conried	Otto Flossheim
B. Beineke	G. Schoen	Max Spicker
H. F. Poggenberg	A. Plaut	Emil Fischer
J. Bleichen	F. Wagner	P. Buckel
Geo. Nembach	Wm. Forster	L. Parisset
H. Hachmeister	Wm. Wicke	F. Heintz
J. Ruppert, Jr.	C. Lucas	J. Hillen
F. Woerz	C. Fechteler	C. Hutter
C. L. Peters	C. De Grim	J. Doeppler
J. Haek	C. Meyer	J. R. Palmenberg
J. G. Gillig	O. Wessell	E. Schaefer
Dr. H. Anderson	H. P. Mehlin	Wm. Vigilius
E. Henes	J. E. Graybill	J. B. Pannes
M. H. Hartman	R. C. Kaemmerer	W. Tennhösel
Wm. Schwenker	Chas. Foster	S. D. Babcock
G. H. Stonebridge	Frank Ehret	S. C. Harriot, Jr.
Theo. H. Schulz	A. Doelger	J. C. Orr
D. Liebman	O. M. Eidlitz	J. S. Ellison
E. Schubert	W. H. Klenke	C. Vigilius
Theo. Habelman	Emil Schaefer	Albert Tag
Marc A. Blumenberg	Marc Eidlitz	G. Poggenberg
J. von Glahn	C. Eberhard	I. Campanini
G. W. Cotterill	J. Weber	J. Koch
A. E. Hoffman	H. B. Scharmann	P. Kühne
A. Stethheimer	F. A. Ringler	C. Weber
J. E. Ehrlich	J. Rudolph	G. Keim
J. Honig	J. Obermeyer	J. Liebman
Albert Kaskel	G. L. Jaeger	Conrad Behrens
Isidor Wormser	R. Trautman	F. Schneider
Simon Wormser	Julius May	Ferd. Mohr
F. Motz	H. Ridder	E. May
Julius Hoffman	Dr. J. H. Senner	Oscar B. Weber

The toasts were in the following order:

Toasts.

1. *Our Guests*—Their efforts in the cause of music and art (in German).
Mr. JULIUS HOFFMANN, ex-president German Liederkranz.
2. *Music*—The noblest of the arts.
Col. ROBERT G. INGERSOLL.
3. *Richard Wagner*—The reformer.
Mr. H. E. KREHBIEL.
4. The influence of German music and art upon American progress.
Hon. ASHBEL P. FITCH.
5. *The Public*—A view from the box office.
Mr. E. C. STANTON.
6. *The Audience*—As seen from the conductor's chair (in German).
Mr. ANTON SEIDL.

Introductory Speech of Mr. Steinway.

About 9 P. M. Mr. William Steinway rose and said:

GENTLEMEN—Owing to the number of toasts to be responded to, we shall have to do things partly on the German style, viz., not to await the end of the dinner, but to commence now, when it is about half through. [Applause.]

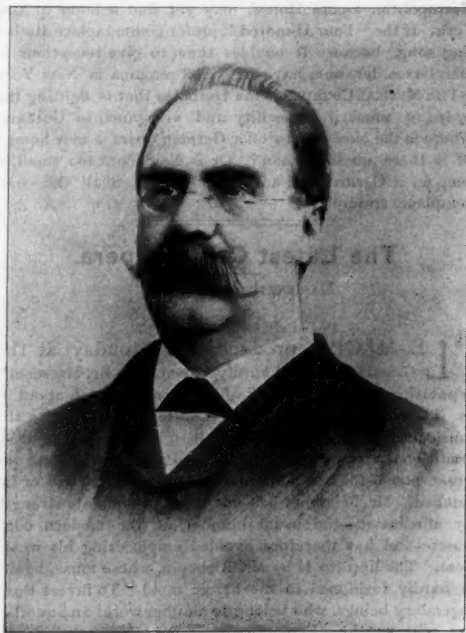
It is not within my province to make a long speech, but, seeing that we are assembled here on a joyous occasion, to do homage to the two figures—I might say the figures before the public, the musical public—those heroes who have held and built up the German opera in this city, a few appropriate remarks may not be out of place to tell you that, by a curious coincidence, we are to-day here at the Liederkranz assembled for the purpose of celebrating an event in German opera, when just forty years ago the German Liederkranz performed the first German opera on the North American continent. The German Liederkranz in October, 1851, performed Lortzing's "Czar und Zimmermann" at the old Astor Place Opera House. I myself was present. The two little German papers at that time—one of them, the "Staats Zeitung," to-day the big daily paper—brought column upon column of report and criticism, and highly commended the German Liederkranz for its enterprise. Our worthy honorary conductor, Mr. Paur—still alive—conducted the opera on the occasion. Shortly afterward this was followed—at the old Stadt Theatre in the Bowery—by other German operas, until in 1859 another German society, the son, so to say, of the Liederkranz, namely the Arion, performed for the first time in America Wagner's master work "Tannhäuser" at the old Stadt Theatre, under Bergmann's direction. They performed it three or four times, and I well remember, though thirty-two years ago, that it produced a splendid impression. I think the Liederkranz and Arion deserve great credit for their work in behalf of art.

Gentlemen, it is not within my province to extol here the virtues of our guests, in whose honor we celebrate this day; but I will not close my remarks, introductory as they are, without mentioning to you others who are here to-night and who have done a great deal in the cause of good music and in the cause of German opera. One of them is our respected stage manager, Mr. Theodore Habelmann, here present [applause], who has shed light on the glorious performances of the German opera that we have had within the last seven years. But many may not know that when he came here, in 1863, young, handsome and enthusiastic, he was a magnificent tenor [applause] who delighted our

audiences all over the land, and sang "Lohengrin" in 1872. As experience ripened he gave us the benefit of the same as a stage manager, and I believe, gentlemen, every one of us here in the room has admired the magnificent scenic effects and gave very, very little thought to the master who directed them—Mr. Theodore Habelmann.

Gentlemen, we have another pleasant incident here. About 1825 Italian opera was introduced in New York, and I myself remember it since 1850, when it found its home in the old Astor Place Opera House, where the first German opera was given. Max Maretzek, the glorious artist Alboni, and many, many more of that age—Sontag, Jenny Lind, appeared partly there, partly at the Castle Garden, which followed the Astor Place Opera House. The incident I refer to is personified in the splendid tenor who will remain the pet of the public as long as he lives and whom we wish many years of health and happiness, who in 1874 sang Wagner's "Lohengrin" here, and that is Mr. Italo Campanini. He is with us to-night, and I bid him a hearty welcome. He is a noble representative of Italian opera, from which sprang all that is good in opera here; for as Italian was the mother, so German opera is the daughter, as their careers are known to us here.

Let us return to 1883, when Dr. Leopold Damrosch went to Europe to engage artists and brought out the grand German



MR. WILLIAM STEINWAY.

opera in such style as we in New York had never known. Alas! grim death removed him from us in the flower of manhood. But his cloak has descended upon the shoulders of Mr. Walter Damrosch, his gifted son, who will be with us to-night. [Great applause.] We honor in him the creator and originator of great German opera in New York. Great were the efforts and merits of Dr. Damrosch. But he could not have done what he did had he not been assisted by a young man at that time—a young man still; who, in his quiet way—I might call him the Moltke of German opera—directed the great enterprise to successful issue. I refer, of course, to Edmund C. Stanton. [Applause.]

A few words more. We know that after Providence had removed Dr. Damrosch from our midst, a worthy successor took up the task and brought out especially the immortal master works of our great German composer, Richard Wagner—it is not necessary for me to extol him, others will do that, but I think we are all proud of him—Kapellmeister Anton Seidl. [Great applause.]

Mr. Steinway at this juncture requested Mr. Julius Hoffmann, his "respected friend and ex-president of the Liederkranz, a lover of music, &c.," to respond to the first toast—"Our Guests," in the German language.

Mr. Julius Hoffmann's Remarks.

"To Our Guests" was the toast to which Mr. Julius Hoffmann responded in German and his references to the early days of German opera here were full of valuable reminiscences. He traced the theme to the present time and paid a deserved tribute to Messrs. Seidl and Stanton, giving particular homage to the work done by the late Dr. Damrosch, but he emphasized chiefly a prediction he made then and there to the effect that the coming season of Italian opera would not extend beyond one year, and that the public would, before its conclusion, demand the reinstatement of German opera.

In calling on the next speaker and his toast, "Music, the noblest of the arts," Mr. William Steinway said: Music, which we all revere, all love. We of New York

cannot complain. We have had magnificent music by Thomas, Seidl, Damrosch, Van der Stucken, Zöllner. We have had the great singers Materna, Hanfstängl, our own Lilli Lehmann, not to forget Niemann, Gudehus, Behrens and Emil Fischer (the two latter are here to-night); we have heard the great pianists, of whom we have at least one with us here to-night, Mr. Franz Rummel. This toast (Music, the noblest of the arts), so dear to our heart, will be answered by a gentleman who has a national and an international reputation, Col. Robert G. Ingersoll. [Prolonged applause.]

Col. Robert G. Ingersoll on the Music of Wagner.

It is probable that I was selected to speak about music because, not knowing one note from another, I have no

its glory and its rapture from the darkness of death. Love is a flower that grows on the edge of the grave.

The old music for the most part expresses emotion or feeling through time and emphasis and what is known as melody. Most of the old operas consist of a few melodies connected by unmeaning recitative. There should be no unmeaning music. It is as though a writer should suddenly leave his subject and write a paragraph consisting of nothing but a repetition of one word like "the," "the," "the," or "if," "if," "if," varying the repetition of these words, but without meaning, and then resume the thread of his article.

I am not saying that great music was not produced before Wagner, but I am simply endeavoring to show the steps that have been taken. It was necessary that all the music should have been written in order that the greatest might be produced. The same is true of the drama. Thousands and thousands prepared the way for the supreme dramatist as millions prepared the way for the supreme composer.

When I read Shakespeare I am astonished that he has expressed so much with common words to which he seems to give new meaning, and so, when I hear Wagner I exclaim: Is it possible that all this is done with common air!

In Wagner's music there is a touch of chaos that suggests the infinite. The melodies seem strange and changing forms, like summer clouds, and weird harmonies come like sounds from the sea brought by fitful winds, and others moan like waves on desolate shores, and mingled with these are shouts of joy, with sighs and sobs and ripples of laughter and the wondrous voices of eternal love.

Wagner is the Shakespeare of music. The funeral march for "Siegfried" is the funeral music for all the dead. Should all the gods die, this music would be perfectly appropriate. It is elemental, universal, eternal. The love music in "Tristan and Isolde" is like "Romeo and Juliet," an expression of the human heart for all time. So the love duet in "The Flying Dutchman" has in it the consecration, the infinite self denial of love. The whole heart is given—every note has wings, and rises and poises like an eagle in the heaven of sound.

When I listen to the music of Wagner I see pictures, forms, glimpses of the perfect—the swell of a hip, the wave of a breast, the glance of an eye. I am in the midst of great galleries. Before me are passing the endless panoramas. I see vast landscapes with valleys of verdure and vine, with soaring crags, snow crowned. I am on the wide seas, where countless billows burst into the whitecaps of joy. I am in the depths of the caves o'er-

walled with mighty crags, while through some rent I see the eternal stars. In a moment the music becomes a river of melody flowing through some wondrous land, suddenly it falls in strange chasms and the mighty cataract is changed to seven hued foam.

Great music is always sad because it tells us of the perfect, and such is the difference between what we are and that which music suggests that even in the vase of joy we find some tears.

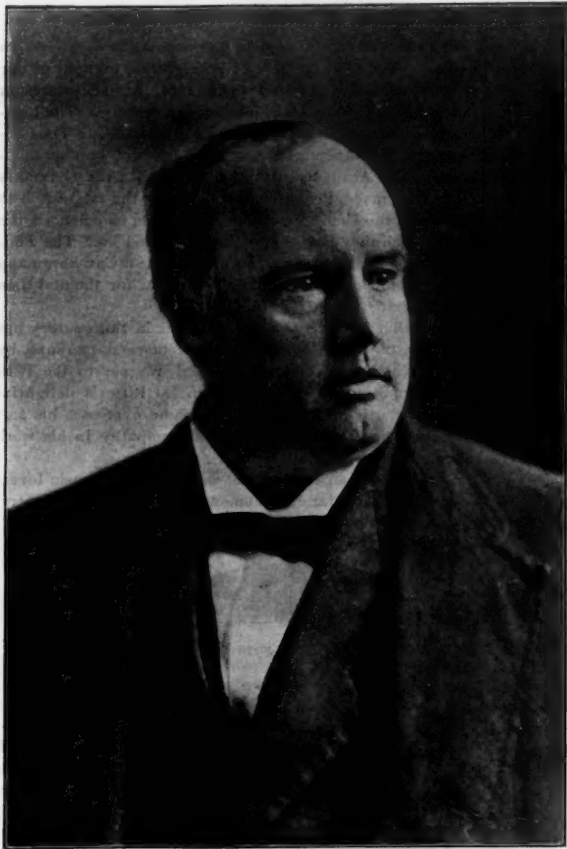
The music of Wagner has color, and when I hear the violins the morning seems to slowly come. A horn puts a star above the horizon. The night in the purple hum of the bass wanders away like some enormous bee across wide fields of dead clover. The light grows whiter as the violins increase. Color comes from the other instruments, and then the full orchestra floods the world with day.

Wagner seems not only to have given us new tones, new combinations, but the moment the orchestra begins to play his music all the instruments are transfigured. They seem to utter the sounds that they have been longing to utter. The horns run riot, the drums and cymbals join in the general joy. The old bass viols are alive with passion. The cellos throb with love, the violins are seized with a divine fury and the notes rush out eager for the air as pardoned prisoners for the roads and fields.

The music of Wagner is filled with landscapes. There are some strains, like midnight, thick with constellations, and there are harmonies like islands in the far seas and others like palms on the desert's edge. His music satisfies the heart and brain. It is not only for memory, not only for the present, but for prophecy.

Wagner was a sculptor, a painter in sound. When he died the greatest fountain of melody that ever enchanted the world ceased, but his music will instruct and refine forever.

All that I know about the operas of Wagner I have learned from Anton Seidl, and I believe that he is the noblest, tenderest and most artistic interpreter of Wagner that has ever lived. [Tremendous and long continued applause.]



COL. ROBERT G. INGERSOLL.

prejudice on the subject. All I can say is that I know what I like, and to tell the truth I like every kind—enjoy it all—from the hand organ to the orchestra. Knowing nothing of the science of music, I am not always looking for defects or listening for discords. As the young robin cheerfully swallows what comes, I hear with gladness all that is played.

Music has been, I suppose, a gradual growth, subject to the law of evolution, and nearly everything, with the possible exception of theology, is under this law.

Music may be divided into three kinds: First, the music of simple time without any particular emphasis—and this may be called the music of the heels; second, music in which time is varied, in which there is the eager haste and the delicious delay—that is, the fast and slow, in accordance with our feelings, with our emotions—and this may be called the music of the heart; third, the music that includes time and emphasis, the hastening and the delay—something in addition that produces not only states of feeling but states of thought. This may be called the music of the head, the music of the brain.

Music expresses feeling and thought without language. It was below and before speech, and it is above and beyond all words. Before man found a name for any thought or thing he had hopes and fears and passions, and these were rudely expressed in tones.

Of one thing, however, I am certain, and that is, that music was born of love. Had there never been any human affection there never would have been uttered a strain of music. Possibly some mother looking in the eyes of her babe gave the first melody to the enraptured air.

Language is not subtle enough, tender enough, to express all that we feel, and when language fails the highest and deepest longings are translated into music. Music is the sunshine, the climate of the soul, and it floods the heart with a perfect June.

I am also satisfied that the greatest music is the most marvelous mingling of love and death. Love is the greatest of all passions and death is its shadow. Death gets all its terror from love, and love gets its intensity, its radiance,

At the conclusion of Mr. Ingersoll's speech the toastmaster said:

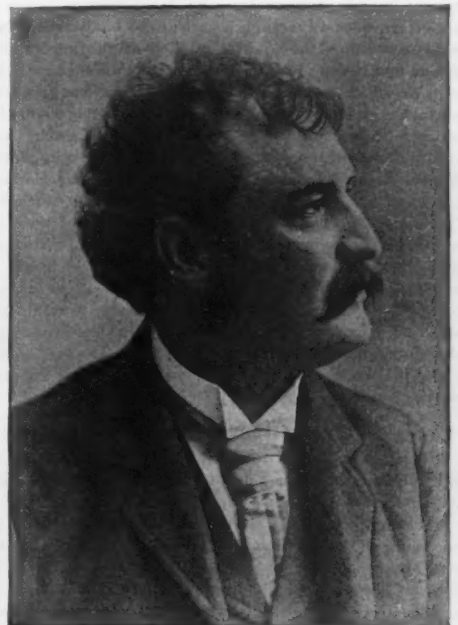
We all honor our great, illustrious German master, he who has revolutionized music, and even if I am not quite as radical as the great enthusiast of Wagner who has so eloquently eulogized him, it is certain that he has added to the creations and tone pictures of our other masters, of whatever nationality, a series of tone pictures that will live and prevail as long as the world lasts—Richard Wagner, our great composer and tone poet. No one is more capable to extol his virtues, to give you a brief synopsis of what he has done, than the gentleman I am going to call upon, who has done as much as any other living man to give to the public a proper estimate of his creations. I call upon Mr. H. E. Krehbiel to reply to the toast, "Richard Wagner as a Reformer."

H. E. Krehbiel's Speech.

I thank you, Mr. Steinway, for your too kind remarks, and I thank you, gentlemen, for your enthusiastic applause; I need them both; I never needed them so much as at this moment. Not in my individual capacity, but as a representative of that guild of Ishmaelites, the critics of the press, whose hands are supposed to be raised against the artist and against whom every hand is raised.

Colonel Ingersoll has poached on my preserve, and I, having nothing left, propose to poach on his. He said that there had been no advance in theology. If he will talk Wagnerism, I will talk theology. If Mr. Ingersoll will go with me, when next I shall have delivered lectures in order to raise the necessary funds, to the Thuringian Valley, I will invite him to walk an hour or two down one of the loveliest valleys where tradition says there was a shrine of Wota, as also a shrine for the worship of Ostalia, one of the goddesses of whom, unfortunately, we Americans know less than you good gentlemen who have your Osterhasen, Osterfeier, Osterfeier, and all the other good things. After leaving this little town of Wota, I will take this man who says there is no advance in theology, and show him to a hole in the side of the mountain—not a large hole, but a very famous one, a very delightful one, a little cave where the Germans have buried a treasure, buried it so that they can dig it out; one of the richest treasures of German poesy; it is the side of the mountain out of which Frau Holle comes in the "Frühlingsnacht."

In Eastertime it is the cave of Venus. It was formerly the home of Frau Holle, who in the olden times, a time prior to the time when it was possible to make this theological advance which Mr. Ingersoll denies, in which this lovely creature reigned—not the bugbear that we picture her—the goddess of fruitfulness, who every spring came out and whose beauty I have never seen questioned in any spot of this world; she who went from hut to hut to help the industrious girl to spin her quantum of flax; she who



MR. H. E. KREHBIEL.

in later ages went to the bottom of the wells and guarded the souls of the unborn children; she who spun those beautiful, dewy threads that we find floating in the air in the autumn morning; she who plucks her goose and sends the feathers flying through the air, and we call them snow. You can go to this same old hole to-day. In summer it is pleasanter than in spring time. There is no goddess there now. Frau Holle has disappeared and was succeeded by a phantom of the superstition which came after her.

Mr. Krehbiel then traced the tradition down to the days of Martin Luther, of whom he said:

That man was a German in a peculiar sense; he was the

man of whom Heinrich Heine says he was the greatest man of Germany.

A German, as some of you may know, is not like a Roman. He is a Teuton, he is a crude individual, he is a gentleman who, like Luther, has not only words but deeds to accomplish his purposes with. Here in that Wartburg, which you may see with me from the mouth of that cave, he created the German language, a language of the future, because of the dialects of the Saxon peoples. He was a literary man of the future; he objected to some of the elegances of Roman civilization; he objected to the dishonesty of the Roman civilization; he objected to a great many things that had been looked upon until that time as the first and foremost signs of civilization. He did this because he was a German. To think, to speak, to act, to strike a blow was one and the same thing with him. He was not a genial gentleman, he was not elegant in his manners, he said it was necessary to have thunder and lightning in religion, and in that divine brutality of his he supplied that thunder and lightning.

Into this valley years, centuries after, into this valley came the poet composer of whom I intended to speak, but was not permitted by Colonel Ingersoll. He read the traditions connected with that old cave. He read and admired them and visited that old castle on the hill, two good hours away, and here he composed his first great tragedy, and of all tragedies this tragedy, his greatest, for in that drama of "Tannhäuser" he showed us the spirit of man, the ideal man, struggling against that fate which the old Greek world recognized and which we have all recognized as the struggle of the human and divine.

Mr. Ingersoll requested a moment to reply and said:

First, I have to ask the pardon of Mr. Krehbiel. It did not occur to me that I had said anything about Wagner, about the influence or effect of his music, except merely on myself. I certainly did not go into his life, I said nothing of that kind, I simply stated its effect on me.

Secondly, I did say that I thought there was evolution in everything, with the possible exception of theology, and I think the gentleman has sustained my position. I do not believe that there is a solitary human being here, except, perhaps, Mr. Krehbiel, who would not prefer Frau Holle to the religion of Martin Luther. To me that old girl [laughter] is vastly preferable. Give me Venus in the cave [Cries "Oh, no!"], give me the music of the winds, give me the sweet influence of nature's forests, flowers, singing birds. I would a thousand times rather be that old pagan than to believe in hell, where the majority of my fellow citizens are going to roast forever.

MR. STEINWAY.—We shall have to make a change in the program. Hon. Ashbel P. Fitch has made a rash promise. He promised his wife that he would be through with remarks at 11 o'clock. He underestimated time consumed in making and listening to speeches. Mr. Fitch went to Europe—to Germany—as a thorough American, to study music and some other things there. Has studied at the universities of Jena and Berlin; has been in Auerbach's Keller in Leipzig. We all know that he is a great admirer of our great immortal German poet, Goethe. He has become thoroughly familiar with German music, from the time of Sebastian Bach until the present time of Wagner; and I assure you, gentlemen, if you have anything to translate from German into English or from English into German, he is your man. The other day he was down at the Kneipe of the German Liederkrantz and translated to a couple of American ladies that beautiful verse, "Je schöner die Kneip je schlimmer fürs Weib; je schlimmer das Weib je schöner die Kneip." He said that he should have to retain the word "Kneip," or else it would require an elaborate explanation, and he translated it off hand: "The prettier the Kneip the worse for the wife; the worse the wife the prettier the Kneip." [Applause.]

Speech of Hon. Ashbel P. Fitch.

It is not strange that during the 170 years of colonial life in this country, and even during the first generation under the republic, art and music had little consideration.

The hands that cleared the wilderness, that held the musket against the Indian, the Frenchman and the Englishman were too busy to be devoted to the service of the Muses. In the minds which were full of new and untried problems of government, in which the Declaration of Independence and the Constitution were being thought out, there was little room for the graceful arts of a riper civilization.

Long after the Revolution, too, the influence of the early colonists was predominant. Macaulay's words describe the situation in New England.

"There a few resolute Puritans, who in the cause of their religion feared neither the rage of the ocean nor the hardships of uncivilized life, neither the fangs of wild beasts nor the tomahawks of more savage men, had built, amid the primeval forest, villages which are now great and opulent cities but which have, through every change, retained some trace of the character derived from their founders."

The Puritan was the open and declared foe of the arts.

To him "the peal of the organ was superstitious and the light music of Ben Jonson's masques was dissolute."

He hated music because of its place in the service of the church with which he was at war for his life and liberty. He hated art because it had been nurtured by that church for centuries and had repaid its debt in ornamenting the cathedrals and altars which echoed with denunciation of his faith. He hated them both because his belief made him dismal. For him and for his children for generations life seemed too sad and serious to have any place in it for even the music of nature:

The melodies and measures fraught
With sunshine, and the open air
Of vineyards and the singing sea.

These sober faced men, to whom life was so full of shadow, so empty of innocent and useful merriment and music, were so much in earnest that they left an undoubted mark of seriousness on the social life and habits of the country, which is clearly to be seen even now. Let us be thankful to them for what they did for freedom and regret that they made themselves so entirely uncomfortable and unhappy while they were doing it.

As the country escaped slowly from their contracted and melancholy rule, it came under that of the power of material prosperity. From the control of men who believed and lived under the maxims of the Old Testament it seemed likely to pass to the hands of men who believed only in the power of money. Our orators boasted, not of the intellectual progress of the republic, but of the numbers of her population, the value of her products, the miles of her railroads and canals. The memory of Washington was to be celebrated, not by the finest statue but by the highest monument in the world.

This era of material self worship was broken in upon when our literature, which had been slowly growing, burst into splendid blossom. The sneer of the "Review," "Who reads an American book?" was answered when Cooper and Irving, Bancroft and Motley, Emerson and Longfellow were read and translated all over the world.

For many years, however, music made little progress in this country. But about 1848 something happened which gave new life to music here and started the development of which we are now proud. What the country needed was a musical revival, and all at once over a million musical missionaries came to it.

In 1848 and 1849 the most music loving nation in the world was deeply stirred by revolution. It was an uprising of the culture of Germany and of the schools, a revolt in which men like Richard Wagner took part. It was a revolt to music, the campaign songs of which were the same which in 1812 and 1813 had been sung by the volunteers who drove the French from German soil. The rising was unsuccessful. Perhaps there was too much poetry in it. But the same roll of the drum which announced the end of that movement proclaimed the beginning of real musical progress in this country.

As Frederick Kapp shows in his valuable book on immigration, it took a year or two before the discontented classes in Germany commenced to move to this country, but the year 1849 brought 60,000, and in 1852 143,000 came. Altogether in nine years nearly 1,300,000 Germans came here.

Perhaps in all history there is not a movement of the same kind of men. Think what a reinforcement it was, sent just where it was needed most in that battle which is being fought everywhere against the Philistines—the enemies of poetry, music and art! Think of the character of the immigration! The men who had sung "Der Gott der Eisen wachsen liess, der wollte keine Knechte" were ideal citizens for the republic. But of this I need not speak, because with us sits one who came in that company. As we look at him, one of our New York business men now, and remember the romance of his youth, the story of the devotion with which he went from safety into danger to save his friend, whom he brought at the risk of his life from the fortress of Spandau to freedom in Switzerland; when we recall his services to his adopted country in her army, in her diplomatic service, in her literature and in her Senate, when we remember how Abraham Lincoln relied on his friendship, we can understand what the character of that immigration from Germany was, and can sum up all its elements in the name of Carl Schurz.

It is safe to say that whatever else our German citizens who came at that time may have differed about, all of them were ardent lovers of music. Some of them may have brought only the *Folkslieder* of their fields—the tenderest, sweetest songs of human love and human sympathy that any language contains. Some of them brought the student songs, full of the aspirations of youth and of patriotism, the charm of which grows on all of us as the time when we joined in them fades farther and farther into distance and the "Burshenseligkeit" becomes only a de-

lightful memory, of which we can say with Wordsworth,

That music in my heart I bore
Long after it was heard no more.

Some of them brought the music of the masters, above all that of the master whose name is mentioned oftener here to-night.

If they had brought no other baggage than the music in their souls they would have landed here the most valuable importation in the century. Even McKinley could not have wished to put a duty on that. Wherever they went to make their homes they went as missionaries of music. On the remotest frontier they sang their songs, and America stopped her work to listen and to catch the refrain. The children of the Puritans saw beyond the world of real work and material reward—

That ideal world,
Whose language is not speech but song.

The effect of this change in our population is known to you all. The German tide of immigration brought us our new allies mainly between 1848 and 1854. At once interest in music began to show itself all over the country. The Liederkranz, founded in 1847, began its great career. The Philharmonic Society gained new strength and greater audiences. The Academy of Music was built; the Germania Orchestra made its successful tour of the States. The Arion and the Musik Verein, in Milwaukee, commenced the work which they have so creditably carried on. The Philadelphia Opera House was built, and in 1859 Carl Bergmann gave "Tannhäuser" in the Stadt Theatre for the first time in America.

From that time the progress of music in this country has been constant. Its advance can be marked, perhaps, by the interesting letter from Richard Wagner to the Philharmonic Society, which I find in De Ritter's delightful book on music in America, in which he expresses his surprise and pride in the interest and sympathy in his work shown here.

I cannot—to an audience of musicians and music lovers—speak of the later development of music in this country, so much better known and understood by them than me.



MR. OSCAR B. WEBER.

Around this table sit the men who have inspired and conducted this development. I cannot describe what they have done in fitting words. But I can, in the name of those of us who are proud of all American progress and proudest of that which is intellectual, say with how much pride and delight we look upon the progress which has been made, and with how much of enthusiasm and gratitude we join in thanking those who have made this progress possible.

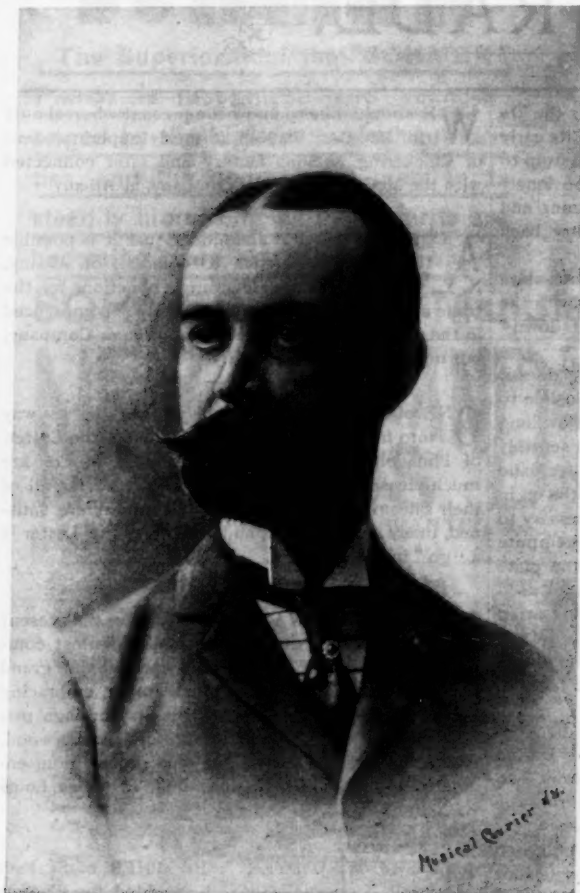
Mr. Steinway then stated that Mr. Stanton would say a few words on "The Public: A View from the Box Office."

Remarks of Mr. Stanton.

GENTLEMEN—Is this fair? You have been hearing about high art, and now you want me to come down and talk to you about dollars and cents. The box office is an important part of the opera. At times through the box office the

public looks very small indeed. It is like looking through the reverse of an opera glass.

There is an element quite necessary in German opera, or any opera, that is at times forgotten. You may remember



MR. EDMUND C. STANTON.

the story of the tender hearted Congregational minister, who, when prayers had been said for everybody, said, "Nobody prays for the poor devil; let's pray for him." The poor devil, in a way, are the directors and stockholders of the opera house. Sometimes they are forgotten. Without them the last seven years of music in this country could never have taken place.

It would be the greatest arrogance on my part, not on Mr. Seidl's, but certainly on mine, to accept this great compliment which you paid to both of us. I understand that you pay this to us for what we have done for the German art.

Now, my position in the matter has been that of representing others. I confess to a great deal of hard work; I confess to having done everything I could for German art, but the real people who should be thanked are those who have paid for it. Now, we are told that art has no country. My experience and everybody's reading will show that art is like the sciences; while they may take an apartment in another country, their household is in Germany. The true spirit of art in this country, or art in any country, is to come from the Germans; not necessarily, perhaps in the German language, but the earnestness, the devotion, the true artistic spirit comes from Germany. Now what the future may bring forth in this country in the way of music nobody can tell. German opera, not German art, sleeps now like "Brunhilde" surrounded by fire. Who will be the "Siegfried" to awaken her?

Now, gentlemen, I want to drink to you as the hosts of Mr. Seidl and myself, to you as representing that indomitable spirit, that spirit of success which characterizes all Germans. I drink to the Germans of New York. [Great applause.]

Mr. Steinway Introduces Mr. Seidl.

Mr. Steinway at this juncture proposed to bring a rousing series of three cheers to the health and well being of the guests, Stanton, Seidl, Damrosch, the press and the artists who have so largely contributed for years to the German opera; continuing, he said: Let us also include the stockholders for indulging in the venture seven years ago. I confess to-day that at that time I did not believe in it. Through the self sacrificing spirit of these very stockholders, through Stanton's indomitable generalship, through the indomitable energy of Damrosch and Kapellmeister Anton Seidl, it could only be brought about. [Prolonged deafening cheers and applause.] Mr. Steinway then called upon Anton Seidl, who spoke in German.

Mr. Anton Seidl's Speech.

Meine Herren, Meine grossen Vorredner haben sich alle glänzend ihrer Aufgabe entledigt. Wie ich mich heraus hauen werde, das weiss ich noch nicht. Erwarten Sie nicht viel von mir. Ausserdem ist mir 'auch vielleicht sogar eine der schwierigsten Aufgaben zugetheilt worden, denn ich muss Betrachtungen ziehen über das Publikum vom Kapellmeister-Stand aus. Das ist fast unmöglich. Erstens muss ich, meinem Stande gemäss, dem Publikum immer den Rücken zukehren und zweitens bin ich auch so, wieder Kraft meines Amtes, despotisch gesinnt, dass ich "ohne Stock" mit dem Publikum gar nicht verkehren kann.

Das ist allerdings nicht anständig, aber notwendig. Das Eine habe ich aber gemerkt, dass das Publikum vielleicht das prachtvollste Publikum auf dieser Welt ist. Ich habe grossartige Beifallsbezeugungen gehört, wenn wir zufriedenstellend waren; ich habe auch gehört—allerdings das ist nur einmal vorgekommen—eine lautlose Stille, mit der wir aus dem Theater entlassen worden sind. Aber Nichts kann vollkommen sein; man muss auch so eine Pille einmal herunterschlucken. Das Publikum hat seine Ueberzeugung ausgesprochen, hat geurtheilt in diesen sieben Jahren mit dem nämlichen Scharfsinn, mit der nämlichen Ueberlegung, mit der nämlichen Freude, wie in irgend einer der musikalischsten Städte Europas. Mir ist das Publikum hier aber noch lieber wie ein jedes Publikum druben, weil mir Land und Leute lieber sind. [Beifall.] Wenn auch das Feld verlassen werden muss, auf dem ich mich bisher Ihnen gezeigt habe, so können Sie mich doch nicht mehr abschütteln. [Rufe: "Wollen wir auch nicht?"]

Ich glaube ein Recht zu haben am Errichten dieses Gebäudes, welches wir der Musik hier in der Zukunft noch errichten wollen, weil ich auch ein guter Arbeiter, glaube ich bin ein guter Mithelfer, um so ein Gebäude zu errichten. Ich hoffe, dass das nicht das letzte Mal ist, wo die deutsche Oper abgespeist wird. [Beifall.] Ich glaube, dass wir in ein, zwei oder drei Jahren wieder zusammenkommen werden und wieder von vorn anfangen. Komme aber, was da wolle, das Publikum werde ich immer in grossen Ehren halten. Es hat mir Gelegenheit gegeben, meine schönsten Tage, die ich erlebt habe, hier auch zu verbringen. Solche Abende, solche Nachmittage wie die beiden letzten Vorstellungen in der deutschen Oper waren, gereichen nicht nur der deutschen Oper, nicht nur Direktor Stanton, nicht nur den deutschen Künstlern zur Ehre, sondern auch dem New Yorker Publikum zu Ehren. Das kann nicht von kurzer Dauer sein. So etwas bleibt ewig, ebenso wie die Elemente.

Ein Publikum, als die sen Repräsentanten—und grössten Repräsentanten—ich z. B. Colonel Ingersoll ansehe, kann ohne diese Musik nicht leben. [Beifall.] Wenn ich meinen Dank wirklich aussprechen sollte, müsste ich wieder nur zum Stock greifen, und der ist mir also momentan nicht gegeben, wenigstens heute Abend nicht. Aber nehmen Sie trotzdem die Versicherung, dass ich in Ihrer Mitte bleibe unvor der Hand auch auf anderem Gebiete vielleicht einen anderen Stein wieder ins Gebäude hineinschieben werde, bis wieder der Ruf erfolgt, dass wieder einer der Hauptsteine in das Gebäude hineingeschoben werden soll u. s. w. [Langanhaltender, donnernder Beifall und dreifaches Hoch auf Seidl.]

Dr. Senner, who was the last speaker, paid a particular tribute to the German opera, and maintained that it can only be produced properly in the German language, to which it is allied in such a degree that to separate the two would result in destroying the artistic structure.

Much credit is due to Oscar B. Weber, Esq., for the arrangement of the plan of this remarkable fête. We publish among other portraits that of this ardent admirer of German opera, whose youthful enthusiasm has been contagious and has brought many others into the fold, and we hope to greet him next year at the inauguration of the new German opera cyclas.

Buffalo Correspondence.

APRIL 6, 1891.

REICHMANN the great sang that beautiful aria from "Hans Heiling" at the last orchestra concert; certain happenings of the day relative to his singing at the matinée seemed to have stirred him just enough to make his singing impassioned and noble; he sang the aria like a god and a hero, and the songs ("Heinrich der Vogler," by Loewe, and "Margreth," by Jensen) no less well, receiving innumerable recalls. His considerate thanks and kind appreciation of your correspondent's efforts as accompanist were gracefully tendered on the stage, and a hand shake given which well nigh paralyzed his right hand.

Mr. Lund steered the orchestra through the difficult "Heiling" aria, without rehearsal, in a way which spoke volumes for his skill and routine; the orchestra numbers generally were played with vim and go, and the concert was a red letter one. It was the last of the series of eight; as usual there was a deficit, this time in the neighborhood of \$1,500, very much less than before. Mr. F. C. M. Lautz pays this out of his own pocket, as he has for two previous seasons, and not only that but he promises us a continuance of the concerts next year.

During the intermission Mr. Fuhrmann, in behalf of the orchestra, presented Mr. Lautz with a large framed photograph of the orchestra members.

Thus endeth the fourth season of orchestra concerts!

The Cornell College boys gave a well attended concert, and under the leadership of Mr. Bissell, a Buffalo boy, covered themselves with glory. He and Mr. Parkhurst were the principal successes of the evening. The banjo club play with considerable taste and refinement, and the evening was one of unique enjoyment.

The Travelers' Club gave a smoking concert recently in their cosy club rooms, and Messrs. Howard, Chatman, Irmier and the Schubert Quartet assisted.

Miss Agnes Huntington and her company were at the Academy in "Paul Jones," and played to large houses. The charming actress and graceful girl lacks only one thing to make her great in her sphere, and that is voice. Method she has, but her voice covers about one octave! Her support was capital, notably Mr. Hallen Mostyn.

There is the usual batch of choir changes, and many a singer, many an organist, finds himself "out in the cold world."

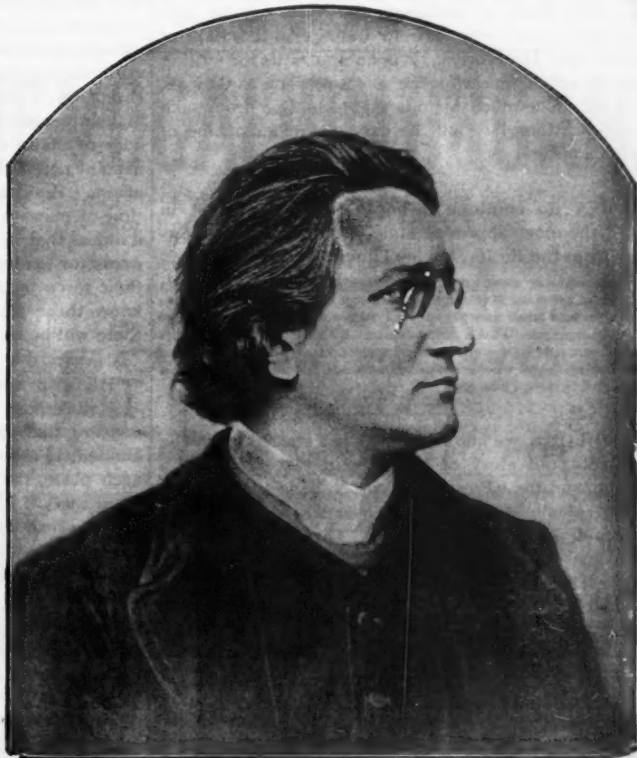
The Duff Opera Company and Marine Band are the chief musical attractions this week.

Sonst nichts!

F. W. RIESBERG.

"MARMION" AT GLASGOW.—Sir Walter Scott's poem "Marmion," set to music by Mr. Alexander Campbell Mackenzie, the musician who first become known by the composition of his now celebrated opera "Colomba" (based upon Merimée's celebrated story), is announced for production at the Glasgow Theatre Royal for to-night for the first time on any stage.

THE NEW DIRECTOR OF THE PARIS GRAND OPERA.—The appointment of a new director for the Paris Opera House lies between Gaillard and Porel. It is believed that



MR. ANTON SEIDL.

Porel, who comes from the Odéon Theatre, is the gentleman who will be nominated. Should this be the case it is understood that he has stipulated to adequately mount Wagner's "Lohengrin" at the Opera House, the Government on the other hand undertaking to preserve order in the event of disorder upon the part of chauvinists or other malcontents.

THE MUSIC TRADE.

The Musical Courier.

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NEW YORK, WEDNESDAY, APRIL 8, 1891.

THINGS are still moving out in the West. It is now reported that Henry Detmer, the Chicago West Side dealer, is contemplating the manufacture of pianos on his own account.

THIS editorial note in the Boston "Traveller" is a concise eulogy of the street organ:

The traveling pianos that are fast taking the place of the old hand organs are a sure sign of the decay of this kind of street music altogether. The former are half ancient and half modern, and the instant you give the antique a modern dress you deal it a deathblow.

"I AM in town to make a final settlement with my former partner, Mr. W. W. Van Voorhis," said Mr. W. F. Boothe, of Philadelphia, to us the other day. "The reason for the change was that in our contract I reserved the right to purchase the business whenever I felt myself able. I felt myself able to do so now," said Mr. Boothe.

FOR improvising purposes a new invention of a Mr. Fohr, of Stuttgart, Germany, will be welcomed by many who love to indulge in that kind of sport upon the ivories. It is an apparatus for writing notes, which appear on the sheet as soon as they are played. The mechanism is said to be free from such complications as would be expected in a machine of such a nature.

THEY do continue to boom things out West in the most approved style, as witness the following from the Butler, Mo., "Times":

An enterprising music store man of Moberly, Mo., by the name of Ben Ragdale, writes the Mayor of Rich Hill that he will come to that town and open out a music store provided the citizens will raise him \$600 or \$700 as an inducement. What a generous man. We have seen whole families in just such a fix. Of course the citizens of Rich Hill will accept his proposition, for we see the first name that heads the subscription paper is that of J. G. Tonge with \$500.

SOMEONE, we know not who, has started again the old, old story of how long it takes to make a piano, and the "Press," of Troy, N. Y., is among those first to fall into line with an article stating that it takes from four to six years. The party giving the information states that he speaks "with positive knowledge," and he then rings in the ancient tale that we all know but too, too well, as follows:

It takes from four to six years to make a piano; that is, every piano turned out from a factory to-day has been that length of time in process of manufacture. The tree is cut down, the logs are sawed, and then the wood suitable for piano making is selected by an expert. The lumber is then piled in sheds and stored from three to five years until it is thoroughly air dried. Then the case is cut out, generally in a factory where no other work is done. Then it goes to the piano factory, where it remains from three to four months in the varnishing room until every pore is filled.

At the same time work is in progress on the sounding board, actions, keys and levers. The parts are then put together. Then for a period of from three to five weeks it receives a preparatory course of tuning. It is then advanced to a higher department and is put in charge of the tone regulator. This person's duties are more important than those of any other who has to do with piano making. On him depends the tone of the instrument. After he tones it, every string and hammer, every screw and pin, every centre lever and spring is minutely examined. Then the piano goes to a wareroom.

Why, pray, in the name of logic or common sense, do not these people go back to fundamental principles

while they are about it and start in with the life of the tree at its inception, carry it through its early sprighood, treat of it as a sapling and watch it up to full grown treehood, speak of its life in the lonely forest through many springs, summers, autumns and winters and compute its age and ancestry back through the centuries?

Why not say that it takes from the nebulous state of the earth to build a piano? Why start in with the remarkable statement that "the tree is cut down" before it is used for piano making?

Suppose someone should ask, "How long does it take to build a refrigerator?" would it be sensible to answer, "From eight to ten years?" or, "How long does it take to make a violin?" could you sensibly answer "From 40 to 300 years?" Nonsense. A piano can be made in three months, in four months or in three weeks or in four weeks, and it isn't necessary to go back to the commencement of things to compute the time that it took the iron ore used in the plate to form, nor to find out in what epoch the coal used to run the furnace that runs the elevator was started in its carbonization.

It is possible to "make fun" of this clipping in its every sentence, but, like the time it says it takes to make a piano, it would be time wasted.

EVERY now and again we hear that the United Piano Makers are recruiting their "scabs," so called, who filled vacant places of strikers during the trouble with the varnishers last fall, and occasionally items appear in the daily papers announcing that so and so much money has been contributed by a labor lodge of some other branch of business to the United Piano Makers. Putting these two things together some people believe the always prevalent rumors of a strike for eight hours. It is generally understood that the movement was at one time contemplated and the date set for May, but in the present condition of the piano business, a condition known as well to the workmen as to their employers, we must conclude that the converting of "scabs" is largely a matter of truthless talk, and that the donations of other organizations are more likely to be for the relief of those still suffering from the last action than for an aggressive campaign in the near future. If the United Piano Makers have wise counsellors, or men of any knowledge of affairs at their head, they will surely not force a point nor make an attempt to do so at this stage of affairs. Besides the strength of the present organization of piano manufacturers, there exists a uniform dullness that would enable many shops to close their doors for several weeks with satisfaction, or to lessen their force by a large percentage. The men must know these things, and therefore we feel sure that there will be no strike—at least, not until fall.

THE grip has taken a firm hold upon our piano makers in New York as well as in Chicago. We venture that there is not a single shop running full handed. From one to a score of men are laid up in each place, the greatest number for any one factory being at E. G. Harrington & Co.'s, where 22 men are on the sick list, as is also Mr. Harrington himself. In some instances where foremen of departments are absent the epidemic has had annoying and serious results in the hindrance of business, but all hope that a sharp change in the weather will bring all hands around.

CALVIN WHITNEY, Esq., president of the A. B. Chase Company, of Norwalk, Ohio, left home on Wednesday night last on a two months' trip to the South and West, and Mr. Gebhart is traveling in the East for the company. The books of the company on April 1 showed that they did exactly 30 per cent. more business for the first three months of 1891 than they did in the corresponding months of 1890. At the bottom of all the success of this company is the A. B. Chase piano—a fact that should inspire every manufacturer of fine instruments constantly to improve his product.

WE should like to know the present whereabouts of Mr. Geo. W. Neil, formerly superintendent of Chickering & Sons' factory and later connected with the McCammon Piano Company, at Albany.

A CONTEMPORARY announces that it is possible that Messrs. Marshall & Wendell, of Albany, N. Y., will start the manufacturing of actions for the trade and that piano case making may be commenced in the old factory of the McCammon Piano Company, but neither report is verified.

ONE of the pianos that is quietly working its way into favor with the Chicago public is the Lester, of Philadelphia. Messrs. Lyon, Potter & Co. are much pleased with their success with it so far, all of their salesmen like to sell it and customers are satisfied, many are delighted, and altogether the Lester is a "go" in the Fair City.

MESSRS. STEINWAY & SONS have at the present time in stock at Steinway Hall the most complete assortment of fancy wood upright and grand pianos ever seen in any piano wareroom, embracing figured American oak, English oak, St. Domingo mahogany, prima vera (white mahogany), satin wood, American and French walnut, and, in addition, enameled cases, plain and decorated, in styles Louis XIV. and Louis XVI.

MESSRS. W. J. DYER & BROTHER, of St. Paul and Minneapolis, have just added the Everett piano to their list of instruments. We predict for this piano a large sale in the territory controlled by Messrs. Dyer. By the way, Mr. Handel Pond, of the Ivers & Pond Piano Company, Boston, in speaking of the Dyers said: "Business men as keen and sharp as they make them, and yet gentlemen." True, every word of it, Mr. Pond.

ON Easter Sunday it looked to us in New York that perhaps that long talked of spring trade might at last start in. It hasn't. From all parts of the country come complaints of snow and rain and bad roads and poor collections and everything else that goes for an excuse to renew notes and delay orders. Never mind, we shall be out of it before long, at least in time to be met with the May movements, which interfere with New York city trade, and then there will be nothing else to complain about until people commence to go to the country. From that time there is a long period, until crops begin to fail and the elections come around. Still some people will go right along selling pianos anyhow. One of these concerns is the New England Piano Company, of New York, where, under the guidance of Mr. Wm. Munroe and Mr. Albert Ascher, a steady business continues to roll in the money to Mr. Thos. F. Scanlan.

A CURIOUS and to some persons interesting telegram from Vienna has aroused comment among a number of piano men and musicians. It is to this effect:

VIENNA, March 28.—An advertisement in the Vienna "Gazette" informs four persons named Schubert, residing in Vienna, that they have become heirs to \$30,500,000, through the death of Joseph Schubert, a piano manufacturer of Philadelphia. Nothing had been heard of Schubert for 20 years until the appearance of the advertisement for the four surviving members of the family. Laura married Count Bubna, who is said to be acting as an insurance agent in London.

We cannot trace the Mr. Schubert, and in reply to an inquiry on the subject we have received the following letter from Philadelphia; it is dated April 2:

Your note regarding the heirs to the Schubert estate has been received, and I immediately put the whole of our office force upon their track. After seeking them diligently they have decided that there are none living except myself (father's name Adam, mother's Smith); so I hope that you will at once put me in communication with the holders of the small estate. After I have received the \$30,500,000 I will donate a large amount to your paper to enable it to successfully continue to carry on the war which you are waging against the "stencil" pianos. Thanking you for the interest you have shown in the matter, and assuring you that if I should secure the large sum you mention it will not give me the large head, I am,

Yours sincerely,

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NOW IN USE.

MR. WHELOCK INTERVIEWED.

His Opinion of the Sohmer Letter and His Address at the Dinner of the Piano Manufacturers' Association.

THE sensation in the piano trade last week was the open letter addressed to the Piano Manufacturers' Association of New York and Vicinity by Messrs. Sohmer & Co. We deemed it proper to call on Mr. Wheelock, the president of the association, to get his views on the Sohmer letter, and herewith reproduce the interview held with that gentleman. It was an interview of unusual importance, and in order to reproduce the exact language used as near as possible we revert to the old style of interviewing, which, in view of the many liberties taken in the modern style, is refreshing. Nowadays in so-called interviews the editors of the music trade papers usually state what they think of a man's opinions after he has given them out. We propose to state the opinions and permit an intelligent public to do their own thinking.

"What do you think of Sohmer & Co.'s open letter to the Manufacturers' Association, and have you anything to say to THE MUSICAL COURIER regarding it?"

"I have nothing to say officially," said Mr. Wheelock, "and do not think the association will feel called upon to take any notice whatever of the Sohmer communication. Although nominally addressed to us, it is evidently intended for effect upon parties outside rather than inside our organization. Speaking for myself, however, and in a purely private capacity, I have no objection to stating my individual opinion of the manifesto. I regard it as a palpable attempt on the part of Messrs. Sohmer & Co. to lift themselves by the boot straps into a position in the trade that they do not now occupy. The tone of the article throughout is similar to that of the letter addressed by them to one of the trade papers (yours, perhaps) during the strike of last fall, in which they stated substantially that they could not join the association and make a fight against the demands of the men, because the Sohmer piano required more experienced and skillful workmen than the rest of us could use, on account of its surpassing excellence!

"An association which numbers among its members several concerns which had gained a world wide reputation for their instruments before the house of Sohmer was even thought of could well afford to smile at this assertion, and that smile now broadens into a grin as we read that a form of warranty satisfactory to the great majority of piano manufacturers in the country will not answer at all for the instruments of Sohmer & Co.

"As to the charge that the Manufacturers' Association 'assumes the form of a pool or trust,' and that its operations will be inimical to the interests of the dealers, there is nothing whatever in it; it has no foundation in fact. Such dreadful dangers exist only in the imagination of the writer of the article in question. 'Secret meetings of a dignified body of manufacturers' do not strike me as heinous offenses against the rights of others. They are quite common in all branches of industry where trade associations exist, and I am not aware that our organization has as yet tried, convicted and executed anybody 'without opportunity of defense.' In regard to the trade papers, we have merely unanimously agreed to advertise hereafter in not more than two published in New York, leaving every member perfectly free to choose his own mediums. I fail to see sufficient ground for hysterics or heroics—allusions to 'the days of Vehme,' &c.—in a simple business arrangement like that. Of course Messrs. Sohmer & Co. are entitled to their own opinions on all subjects and to choose their own course; it is merely a question of taste and individual judgment whether their 'open letter' was called for by the situation and whether the attitude assumed by them toward the principle of co-operation and association is in accord with the spirit of the 'enlightened age,' in which, as they truly remark, we are living.

"In the few words spoken by myself in calling the business meeting to order on Tuesday last the true scope and object of our association, as I understand them, were briefly set forth, and these remarks seem to me to refute quite completely some of the erroneous ideas of our organization advanced by Messrs. Sohmer & Co."

"Are you willing to furnish THE MUSICAL COURIER

for publication what you said to the association and its guests on that occasion?"

"Certainly," replied Mr. Wheelock, "I see no objection to doing so.

"My short address ran as follows:

The Address.

"On behalf of the Piano Manufacturers' Association of New York and Vicinity I beg to extend to our brethren from other cities the assurance of our cordial regard and a hearty welcome to this meeting and the festivities to occur later on. We are very glad to see you, gentlemen, and we are not without hope that our getting together may be productive of good results to yourselves and to us. Our association, as you know, was formed last fall to meet the exigency created by the strike of the varnishers and polishers, at the height of the busy season, for ten hours' pay for nine hours' work. We felt then, as we feel now, that we could not afford to grant the demand made upon us, and we therefore came together to oppose organization against organization.

"We came out of that fight the victors, and having experienced some of the benefits of united action, better acquaintance and that mutual good will to which better acquaintance naturally leads, we decided to make our association permanent. We are now in position to deal effectively with matters affecting the interests of our trade in this locality, and it seems to us that by means of a friendly understanding with manufacturers located elsewhere the scope of our joint operations may be broadened, and that certain evils and abuses that exist in the trade at large may be mitigated and in time corrected.

"We do not propose, however, as some have thought, to try and regulate matters that are properly each man's own private business, to say on what terms he shall deal with his agents or others, or to infringe in any way upon that personal liberty of which we are as tenacious here in New York as any of our friends in other centres possibly can be. This association is owned by no man or clique of men; it has no personal axes to grind (whatever may be said to the contrary); it seeks only the general good, and it honestly desires to deal fairly and justly by its employees, the public, the dealers, the trade papers and everybody else. We have lately occupied ourselves as an association with the consideration of three subjects that have seemed to us specially important, namely, the question of a standard pitch, the question of a uniform warranty and the superabundance of trade papers, and to these we particularly invite your attention this afternoon.

"We solicit your views, your counsel, and if possible your active co-operation in whatever course may be agreed upon to-day or hereafter. For the purpose of getting down to business as quickly as possible, it has been arranged that one of our members shall speak to you for a few moments on the question of pitch, another on the question of warranty and a third on the subject of trade journalism. As our time is necessarily limited, we shall be obliged to confine the discussion of each to thirty minutes or so, and I will call upon Mr. William Steinway to open the ball and set forth some of the advantages that would follow the general adoption of a standard pitch."

THE PIANO AS A TOOL OF TRADE.

AS has been officially reported, the collector of customs at Port Huron, Mich., recently denied an application for the free entry as a professional instrument of a piano imported from Canada, on the ground that the owner, a young lady of 17 years, had not been engaged in teaching music prior to her immigration to this country. He held that she could not be considered a music teacher by profession and that therefore the piano could not be considered an instrument of her profession. The case was appealed to the Treasury Department and evidence was submitted to show that the young lady had studied music in Canada and had come to the United States with the intention of teaching piano music. She had a certificate of her ability to teach and had secured a class of nine pupils in this country when the piano was seized. Assistant Secretary Spaulding has decided that the piano comes within the purview of paragraph 886 of the free list, as it was clearly imported as a means of gaining a livelihood. He in-

structed the collector to admit the instrument to free entry upon the importer taking the proper oath and paying the expenses of seizure. The original Treasury decision was published about five years ago by THE MUSICAL COURIER.

ST. LOUIS ORGANIZES.

Death to the Commission Fiend.

CONSIDERABLE agitation has been caused among the commission fiends of St. Louis and vicinity by a recent action of the St. Louis piano and organ dealers, who have organized for mutual protection against the commission and other evils affecting the retail and jobbing trade. The "Post-Dispatch," of that city, in referring to the organization states the following:

Piano Dealers Organize.

An Association to Maintain a Uniform Price.

A piano dealers' protective association in this city has long been talked of and hoped for by the local proprietors of piano stores, and recently they held a meeting at the Mercantile Club for the purpose of forming such an organization. The title of the association is "The Piano Dealers' Social Club," and the purpose is to maintain a uniform price among all dealers; both for the sale and renting of pianos. It is also the intention of the association to do away altogether with the commission portion of the business, which up to the present time has been a very disagreeable feature. Friends of the dealer would recommend the latter's piano to someone who in all probability would have purchased the piano anyway, and when the sale was consummated would invariably claim a commission. Most of the prominent dealers are in the club. The following officers were elected for the present year: E. M. Reed, manager of Estey & Camp's music store, president; Otto Bollman, of Bollman Brothers, vice-president, and Mr. O. A. Field, of the Jesse French Piano Company, secretary and treasurer.

One of the results of the meeting was the passage of the following resolution, subsequently published:

The demands for commission on the piano dealers have become so general—and mostly by those who are in no way interested in music—that we the piano dealers have positively decided that on and after April 1, 1901, there will be no commissions paid to anyone under any circumstances, and we now take this manner to notify one and all, and request that no one shall again ask for a commission, as it will only compel the dealer to refuse it.

Estey & Camp, Charles Drumbeller, W. T. Bobbitt, Bollman Brothers Company, P. G. Anton, Thos. H. Smith, Jesse French Piano and Organ Company, H. Koerber, A. Shattinger, F. Beyer, H. Elsner, A. E. Whitaker, J. A. Kieselhorst, T. Bahnser, E. A. Boehm, Balmer & Weber Music Company.

One firm in St. Louis telegraphed to us at once: "The commission business is knocked out in the first round." Another firm writes to us that as a result of the organization no less than \$25 down and \$10 a month will be taken for pianos costing a certain price wholesale; \$50 down and \$20 a month for the next grade, and so on.

No piano will be put out on trial.

Rental rates of pianos increased.

Pianos sold will be given only one tuning free.

Why, this is simply glorious. This is practical hard sense, and means not only business but an elevation of the morale of the piano and organ trade.

Stick to it, gentlemen of the St. Louis piano and organ trade, and you will all feel so much better at the end of 1891, when you get together and compare notes, than you felt last year that you will make other agreements that tend to the weeding out of practices that have gradually crept into the business, much to the disgust of the better element in it.

The rules laid down by the St. Louis organization as published above should at once lead to a similar course in other trade centres. Inevitable as they are they should at once be adopted, as delay is meaningless and will only extend the evil. Now is the time to mitigate the evils. Complaints come from all directions. We know that the evil is particularly severe in Philadelphia, Pittsburgh and Cincinnati. The trade in those three great cities should follow the example of the St. Louis trade at once and decide upon the very same rules.

Who will "open the ball" in each of those cities?

—A very beautiful piano cover is made of dark blue cloth, Indian red or maroon broadcloth, worked with a border of sunflowers, which is set on a band of broadcloth inserted between narrow bands of the material used for the cover. Small sunflowers cut out of yellow felt, the centres of which are brown plush, are applied in a continuous vine upon the border, with stalks worked in brown crewel and foliage cut from shades of green cloth on serge and applied. The edges can be worked in loose buttonhole stitch in crewel of the same yellow. The leaves may be veined and edged with a light or dark green crewel in contrast with the ground of the leaf. A centrepiece may also be made from the same design in the shape of a wreath, but this is optional.—The "Recorder."

THE ASSOCIATION.

The Meeting and Dinner

AT DELMONICO'S MARCH 31, 1891.

LAST week we published the preliminary account of the reception and dinner of the Piano Manufacturers' Association of New York and Vicinity, that took place at Delmonico's on March 31, 1891, together with a diagram showing how the members of the association and the guests were seated.

To-day we publish such matter in connection with this important event as has become accessible to us from reliable sources. The address of Mr. Wheelock, the president, may be found in an interview with Mr. Wheelock, published in another part of to-day's paper. After his address he called upon Mr. Steinway to speak on the question of pitch, and this is the report of the latter gentleman's remarks on that subject:

Wm. Steinway on Pitch.

GENTLEMEN—As we are restricted to time and each subject limited to thirty minutes, I shall make my remarks very brief, and go right straight to business, especially so as most of you are fully conversant with what I am going to say. I will give you a brief résumé of the history of "pitch," as I have in former years studied it up in order to get the necessary information in relation to the subject.

At the time of Bach, Handel, Haydn and Mozart the pitch was substantially what the low French diapason pitch is to-day. Gradually, especially through the makers of stringed instruments, such as violins, &c., the pitch became higher and higher, until in 1859 the French Government, under Napoleon III., listened to the representations made to him by the French musicians and scientists, and by imperial decree of 1859, backed by the resolution of the French Senate, the so-called French diapason pitch was established in France. For several years its introduction elsewhere did not make any progress, but in 1864 it was adopted throughout the Austrian empire, and within the next four years throughout Europe, except England, which has adhered to a high pitch up to date, with exception of Hans Richter's orchestra and the Italian opera.

In America the high pitch had made even greater progress than in Europe. This was owing a great deal to the fact that the piano manufacturers at that time, when squares were almost exclusively made (*i. e.*, at least 97 per cent.) and but a very few uprights and grands, found the compass of the square gradually increased from 6 to 6½, 6¾ and to 7 and 7½ octaves, and finally the strain had become so great that, with all the efforts that the piano manufacturers made by making thick wooden bottoms, it became necessary to make square pianos three-eighths inch out of level, and the right hand corners had to be made that much lower to allow the strings to draw them into level; the space between the lock board and the right rim had to be made unreasonably large for the same reason. In the shops the pianos had to be tuned very high and over and over again, and thus the pitch naturally rose. This raise of pitch was followed by the street bands and orchestras all over the country, and finally became the standard here.

Up to 1878 we had great trouble with the foreign artists, who complained about the high American pitch.

In that year Colonel Mapleson brought with him an entire new set of wind instruments tuned in accordance with the French diapason pitch, which is substantially half a note lower than the high American pitch at this time.

In consequence piano manufacturers supplying pianos for concerts were often compelled to furnish two pianos for the concert stage for the use of artists, one in high, the other in low pitch.

In 1882 the New York Philharmonic Society adopted the so-called New York Philharmonic standard pitch—a few vibrations higher than the French diapason pitch, the small difference, however, being easily adjustable in any instrument. This dual state of things has now prevailed for nine years.

In Boston Nikisch (and before him Gericke), with his fine orchestra, has the French diapason pitch; but the Baltimore, Philadelphia and Washington orchestras still adhere

to the high pitch. In this city the German opera, Thomas', Seidl's and Damrosch's orchestras have since that time adhered to the New York Philharmonic standard pitch, which is in the middle C, 522 vibrations per second. Through the kindness of Colonel Fuller, of the Estey Organ Company, you have all received two forks. The low pitch is 522 vibrations and the high pitch 540.

The matter has come to be a very serious question. Almost every piano manufacturer who has catered in any way to concerts (and a great majority of us are doing that) and European artists, or American artists who have studied in Europe, knows that these artists require a piano in low pitch. One great obstacle has stood in the way of adopting the low pitch for pianos of all styles, namely, there has been an idea, which to some extent was reasonably true, that the lower pitch, nearly half a note lower, would affect the brilliancy and tone of the American piano. Now, while square pianos were almost exclusively made years ago that objection was not without foundation. A square piano would not sound quite so brilliant in low pitch as in high pitch, and also, so to say, required the latter as before explained.

I myself, since this question took shape and was likely to be considered by this body, constituting the great majority of standard piano manufacturers, assembled here to consider this question so vitally important, have looked into the matter. The square piano is a thing of the past. I do not believe that to-day over 5 per cent. of the entire production of the United States are square pianos, and I furthermore venture to say that in five years more no more square pianos will be manufactured in the United States, just as the square piano has become extinct in Europe as early as 1860.

We have made very careful experiments to see in what way the introduction of the low pitch would affect pianos. We all know the result; we all know the advantages of having but one pitch, of sending but one piano to a concert, which will be the case when the orchestras shall all have adopted the New York Philharmonic standard pitch as the National Association of Musicians have done, a week or two ago at Milwaukee. The advantages are simply immense to all of us. It would be carrying coal to Newcastle should I attempt to expound the subject any further. It has the further advantage that the constant, unceasing strain will not be quite so great as with the high pitch, the breaking of strings will be lessened and several other minor advantages will result.

The single important question which remains is: Does the introduction of the lower pitch—that is, the New York Philharmonic standard pitch—in any way impair or affect the volume and brilliancy of tone of the grand and upright pianos made to day? This is a very serious question, and, with all my experience, I caused, when I returned from my European trip five months ago, a number of experiments to be made with uprights and grands and found, that while to the casual observer, when you strike a piano having the high pitch, and another piano of exactly the same kind having the low pitch, there is an apparent difference in the brilliancy the moment you go into the subject thoroughly you will find that there is absolutely no difference; indeed some experts think that the tone color is richer in low pitch pianos.

I desire to stand up to-day before my peers and say to you that I can conscientiously recommend to this body and to everyone of us the introduction of the New York Philharmonic standard pitch, which has also been adopted by the National Association of Musicians. Our united action will have great weight, for we reach every town and city in the Union. We can do a great deal in the way of stopping confusion, trouble and consequent drawbacks. I therefore say to you again that, after careful consideration of the subject, I can conscientiously recommend to this body the adoption of the New York Philharmonic standard pitch.

Mr. Ernest Knabe briefly spoke on the subject, concurred with Mr. Steinway in all he had said, and also said that at Baltimore the different orchestras had each a different pitch.

WM. STEINWAY—When we brought the subject up in our association Mr. Nembach made a very good suggestion. He said that we ought to get additional expressions on pitch from our leading musical conductors. Now, having met Theodore Thomas, I last Sunday also had the pleasure to meet Messrs. Anton Seidl and Walter Damrosch and laid the question before them, asking them what they thought if it, and they both very emphatically advised me to adhere to the resolution to introduce the low pitch. Their idea is that now that the National Association of Musicians in Milwaukee have adopted the New York Philharmonic standard pitch, the path is very much lightened for us, and that the only thing still in our way is that the musicians all over the country will be compelled to buy new instruments in case the new low pitch is generally introduced.

COLONEL BACON—Would it not be well to have the French diapason pitch?

WM. STEINWAY—The New York Philharmonic Society in 1882, and also the German opera, considered the question of pitch, and decided in favor of the New York Philhar-

monic standard pitch. Mr. Gericke or Mr. Higginson, of Boston, I believe, also caused an entire set of instruments to be brought over from Europe for the Boston orchestra. Both pitches are so nearly alike that there is not the slightest difficulty to adjust the instruments to either.

HENRY F. MILLER—Which is the low pitch adopted by the European countries, the French or the Philharmonic?

WM. STEINWAY—In Austria substantially the New York Philharmonic.

HENRY F. MILLER—Why not adopt the low French pitch, then?

WM. STEINWAY—The New York Philharmonic standard pitch prevails all over Europe, with exception of France; but England still adheres to a high pitch, though not quite as high as the high American pitch.

When adopting the New York Philharmonic standard pitch we need not fear for a few vibrations difference between it and the French diapason pitch. Wind instruments can be readily adjusted to either. Should we adopt the French pitch we would be at variance with our New York standard orchestras.

Levi K. Fuller then spoke, showing that he had investigated the subject thoroughly.

H. P. Mehlman explained that he had a standard fork from Germany substantially conforming to the New York Philharmonic standard pitch.

WM. STEINWAY—I have heard things new to me to-night. Everything, I think, deserves serious consideration, and, under the circumstances, with clashing information, we are not ripe to pass a resolution without further investigation. I may say as to Mr. Miller's doubts that when the oboes and other instruments sharpen up in consequence of change of temperature, the piano does the same thing. When it becomes cold the iron piano frame contracts and the pitch goes down. I am not ready, as I was half an hour ago, for a resolution as to the adoption of a standard pitch. We ought to see our way clearly. It will not hurt us if we adhere to the old high pitch a few weeks longer, since it has prevailed for the last 50 years or more.

I move that a committee of seven be appointed by the chair, representing New York, Boston, Baltimore and Philadelphia, to take into consideration the subject of establishing a standard pitch, and report as soon as practicable. Mr. F. G. Smith, Sr., seconds the motion. Motion passed unanimously.

The Chair appointed:

Ernest Knabe, of Baltimore.

William T. Miller, of Boston.

Levi K. Fuller, of Brattleboro.

C. E. Ellsbree, of Philadelphia.

Thomas Scanlan, of Boston.

William Steinway and H. P. Mehlman, of New York.

Mr. Myron A. Decker moved, and Mr. John Evans seconded, to confirm appointment made by the chair. Motion carried unanimously.

Uniform Warranty.

Mr. John Evans, of Newby & Evans, then read the proposed uniform warranty, which was fully and freely discussed. Copies of said warranty were placed in each manufacturer's hands, and read as follows:

This Warranty Certifies that the
PIANO/ORTE STYLE NO.
bearing our name and manufactured by us, is fully

WARRANTED FOR FIVE YEARS FROM DATE

of its manufacture, and should the instrument, with proper care and fair usage, prove defective in material or workmanship within that time, the effects of extreme heat, cold or dampness excepted, we hereby agree to put in good repair, if delivered at our factory. The presence of rust on the metal parts of a piano is absolute proof that the instrument has been affected by dampness after delivery, and in such a case we will not be responsible for varnish work.

Signed

NEW YORK, 1891.

It was decided to accept this as the proper form. The dinner hour having arrived, it was decided to defer the discussion of the subject of trade journalism until the removal of the cloth, and the dinner then followed.

After the dinner Mr. Wheelock stated that Mr. William Steinway decided to make a motion. Mr. Steinway then arose and paid a glowing tribute to the late Chas. F. Chickering, stating that Providence had again removed one of the noblest coworkers in our art industry, in which deceased had been most efficient for nearly half a century, a worthy successor to his worthy father, whose name was indelibly imprinted on the history of American piano manufacture.

Mr. Steinway added that he had intended to draw up a series of resolutions embodying his sentiments and those of the association, but having had to pre-

side at a long and important meeting of the Rapid Transit Commission he would move that the secretary of the association be instructed to draw up fitting resolutions, conveying to the widow and brother and other relatives of deceased the sympathy of all present in their bereavement, and to publish same in two New York and two Boston daily papers. The motion was unanimously carried. Since then the resolution has been sent by letter to the family of the late Mr. C. F. Chickering, and published as follows:

Whereas grim death has removed from our midst, on the 23d day of this month, one of the noblest representative of our trade, a man who has been a credit to our industry for nearly half a century, and who ought to have been preserved to us for a number of years to come,

CHARLES FRANCIS CHICKERING.

Be it resolved, That we, the Piano Manufacturers' Association of New York City and Vicinity, and representatives of the piano trade from Boston, Philadelphia, Baltimore and New Haven, in convention assembled at Delmonico's, in the city of New York, on this, the 31st day of March, 1891, tender our condolence and express our sympathy and profound sorrow at the demise of our illustrious compatriot and colleague, the said CHARLES FRANCIS CHICKERING, to his widow, his brother, Mr. George H. Chickering, and other relatives of the distinguished dead in their bereavement.

The Trade Papers.

The president, Mr. Wheelock, then stated to the meeting that the subject of trade journalism was in order, and requested Mr. Geo. W. Peek, Jr., to introduce it, whereupon Mr. Peek read a long, exhaustive and very able report covering the whole object. The paper was rapturously applauded. It embodied the recommendation of the executive committee. A general discussion then ensued, in which every one of the invited guests participated, all agreeing that the fact that no less than eight such papers existed here was in itself a great evil.

Mr. Steinway being called upon to give his views said that in order to understand the subject fully, especially the younger members should be made acquainted with the history of trade journalism, its uses and abuses. He said that in 1850 "Dwight's Journal of Music" was the only paper existing at that time. A few years thereafter old Wardwell, of Miser Paine fame, started the first New York musical paper, followed in 1854 by the "Musical Review," published by the celebrated Theo. Hagen, a man of high character, speaking a half dozen languages and generally cultured.

Mr. Steinway then traced the history to the present time, and said that it was a most difficult matter to deal with, for there was no question that with eight trade journals existing in New York, with others started in other cities, it was far more than the trade could support. He also stated that while among the editors of these papers there were several honest, conscientious men, endeavoring to publish proper papers, others preyed upon the fears of the weak kneed, and that while he as well as all other piano manufacturers of well established reputation were in the happy condition of indifference to any attempt at bulldozing, others not so well established seemed to be inclined to pay tribute and purchase their peace.

He then added that this whole subject, as existing in the piano trade also had its humorous aspects. For instance, among all the editors there were but one or two who could be called musicians; it was certain that nearly all the editors of trade papers were as innocent of piano construction as newborn babes and were unable to take the action out of a square piano, not knowing that it was screwed on underneath. "Yet, they undertook to teach us," said he, "to run our business."

"Some of them, without the least idea of the sanctity of any mercantile obligations, would nevertheless calmly go to work to teach piano manufacturers of standing and reputation, known all over the world for their reliability, business principles and how to conduct their business." [Great laughter.]

Yet with all these drawbacks, and with the heavy burden to that portion of the manufacturers who could least bear it, it could not be denied that trade journalism was a perfectly legitimate business; that the trade journals collected all over this country and from foreign lands valuable information not otherwise accessible to the trade; that the rivalry among them stimulated them to constant exertions to excel and that he was therefore apprehensive that injustice might be done to deserving ones. That therefore, while he approved of legitimate means to lessen the present number of trade journals by fair means, the greatest point gained, in his estimation, was the fact that the discussion of all the subjects passed on brought together nearly all the chief makers of New York, Boston, Baltimore and Philadelphia face to face so that they would personally know each other and exchange ideas.

Mr. Steinway concluded by saying: "Let us therefore have everybody connected with trade journalism stand upon his merits; but let us all give the professional mischief maker, who for the purpose of fishing in turbulent waters and eking out his existence seeks to create dissensions among the members of this trade, a wide berth, and let us put our foot down on any trade journal which attempts to malign for the ulterior purpose of exacting tribute. And furthermore let us promise each other that

each one here at this meeting who supposes that he has any ground for complaint against any other should have the manliness frankly to confer to get at the truth." [Immense applause.]

Morehouse's Music.

He Gets Tangled Up in a Peculiar Piano Performance.

G. R. MOREHOUSE was arrested yesterday afternoon on a complaint of C. E. Morrell. It is claimed by the complainant that on or about February 11 he entered into a partnership agreement with Morehouse in the piano and music business. Their warerooms were located at 1612 Chicago street.

The complainant charges Morehouse with unlawfully converting to his own use the proceeds of 6 pianos, the property of Chickering, Chase & Co.

A "Bee" reporter called upon Mr. Morrell at his place of business yesterday afternoon. In connection with the case Mr. Morrell said: "I entered into partnership with Morehouse about the middle of February. He then had 6 pianos which he claimed were his own, and put them into the business against \$2,500 of my capital. The first I knew of any crookedness was about March 5. I gave Morehouse some money and told him to order music from Lyon & Healy, of Chicago. As the music was not shipped I wired the Chicago house and their reply stated that they would not ship goods until money was received.

"I then found that the pianos were mortgaged for nearly \$1,000. The Keystone Loan Company held a \$300 mortgage; B. F. Masters, \$265, and Frank Off, \$300. None of these parties knew of the other mortgage. Since discovering the mortgages I have taken them up."

Morehouse was seen by a reporter at the jail and denied positively the charges of embezzlement. He said that it was understood in the agreement that the pianos were mortgaged.

Morehouse a day or so ago sold out his interest to Morrell for a consideration of \$1. It is understood that he did this to escape being garnished by other creditors.

Mr. W. L. Ray, general agent of the Chickering-Chase Company, at Chicago, is in the city, endeavoring to get an insight into the matter. Mr. Ray says that the 6 pianos in question were shipped as a consignment to Morehouse, and had never been paid for. Mr. Ray is here to protect the interests of his house. It is also claimed that Morehouse, who lives at 3223 Pacific street, has raised considerable money on notes, but this rumor could not be verified.

[We quote the above from the Omaha "Bee," of March 29. We believe this Mr. Morehouse has been tangled up in some sort of transactions in these parts and that he was at one time with Gordon.—EDITORS MUSICAL COURIER.]

Wiggins Again.

Latest About the Schmidt Failure.

EITHER Oliver Wiggins, of the Schmidt concern, of Evansville, is a victim of unfortunate circumstances or he is a most contemptible scoundrel who beats the record. He writes to THE MUSICAL COURIER, as we published it, a letter denouncing his defamers, and yet the facts in the case seem to show him guilty of the most heinous crimes. Just after Wiggins wrote the letter to us the following news appeared in the Evansville "Tribune" of April 3:

Oliver Wiggins, who has all along strenuously proclaimed his innocence of any undue familiarity with Miss Clara Ethal, a young woman who acted as his typewriter in this city and whose name, associated with that of Wiggins, furnished much food for the gossipers, now turns out to be a gay deceiver.

Several days ago Miss Ethal's father went to St. Louis to bring his daughter home, she having been arrested in that city and detained by the chief of police. It now transpires that Wiggins was also in St. Louis when Miss Ethal was arrested—in fact, he was right in the room with her when the officer read the warrant.

To her father and Chief Harrigan, of St. Louis, Miss Ethal declared her love for Wiggins, and stated that he told her positively that he had never been married.

And a press dispatch published in the "Recorder" of Monday, April 6, reads as follows:

ST. LOUIS, Mo., April 5.—Oliver Wiggins, who was manager of Schmidt's music store at Evansville, Ind., and Miss Clara E. Ethal, his typewriter, were arrested here yesterday. The music house failed some months ago and Wiggins was arrested for embezzlement. He left the place, taking Miss Ethal with him. She is the young daughter of a well-known manufacturer and iron worker of Evansville. By means of decoy letters the couple were located here. The erring girl only consented to go home to secure Wiggins' release. Wiggins deserted a wife and seven children at Evansville.

The captain of police at Evansville writes to THE MUSICAL COURIER confirming this information. Of course, everyone can draw his own conclusion as to the relative guilt of both of those parties, for the girl knew that Wiggins' wife and seven children were residents of Evansville and known as such, no matter what Wiggins might have said. We guess it is about six one way and a half dozen the other.

The injunction proceedings of the merchandise creditors of Schmidt & Co., of Evansville, have just

been decided in their favor by the court. This gives them the receiver, who must account for everything to the court, and it removes the receivership of Ritter's bondsmen. It is highly probable that the same receiver who now has charge will be named as receiver of the creditors, but the decision leaves the bondsmen out in the cold—and that is perfectly proper, under the circumstances. However, they can reconcile themselves with the knowledge that the warm weather will be on hand this summer. The Schmidt business is likely to pay large dividends to the creditors.

Charles Frank Chickering.

A Tribute to His Memory by the Rev. Dr. Maynard.

To the Editor of the Tribune:

SIR—Out of deference to the feelings of the family of Mr. Chickering and that simplicity of character that was so charming in his personal intercourse, no address was made after the last tribute of prayer and invocation. Yet as one who knew him intimately and for years had learned to love and honor him, I feel that a few words addressed to his many friends would not only be grateful, but would seem appropriate to the deep sense of bereavement that we all feel as a personal loss.

I would not speak of him as the head of a great firm, known in every civilized country, of his ability as a business man, and the integrity and honor that have been a part of his existence, though these are facts that cluster round his memory; but of the personality and individual loveliness of character that had sympathy and friendship for every class and condition of life, that attracted thousands of friends who now deeply mourn his departure.

If an honest man is the noblest work of God, then our friend, now gone to his rest, is a touching illustration of how business men in the great competition of life are quick to appreciate the virtue of that integrity that was universally recognized in the conduct of affairs.

Many men are able to live above adversity, but how difficult to find one superior to all prosperity—whose heart and head were absolutely proof against the blandishments of wealth. It was because he was always sincere, sympathetic, ever ready to counsel with the soundest sense, that his friends learned to honor him, to appreciate the exceptional quality of his mind. I have often thought, in hearing the expressions of devotion that were expressed by workmen, who had known him for a quarter or third of a century, that if all opulent and prosperous employers were as considerate and conscientious and approachable as he was we would not hear so much of the antagonism and contingent troubles growing out of class distinctions.

So modest and unpretentious was he that it required many opportunities of contact to realize his large reading and intellectual culture. His knowledge of history was most extensive, his general reading in English literature surprising when you remembered how many cares rested upon him in his daily work. In any department of intellectual life Mr. Chickering, by his fine memory and keen perceptions, admirable judgment and nobility of character, would have risen to distinction. In many particulars his disposition was most remarkable in its quiet strength and equitable distribution. No matter how absorbed in business or occupied in intricate measurements of the scientific side of his profession, he was always the most courteous and unselfish of men. There can be no doubt that he had seriously injured his health and impaired his energies by overworking his mind in his effort to gain superior tone and quality for his work, and was so enthusiastic that he neglected his own personal comfort.

In these days of interested friendship there seemed to stream from that chivalrous, unselfish personality that which drew men to him, as General Gordon attracted those that knew him. It was one of his gifts of soul that to all who knew him well, by his loyalty and love, he doubled their joys and cut their griefs in twain. I have known many men who were kind and conscientious, but I have never known one who was his superior in deep and abiding charity. No critical tongue could ever induce him to join in hasty judgment. He had that generous appreciation of mankind, and always found some kind word that was an extenuation to infirmity; he seemed to feel and to breathe the saying of the old song:

Speak no ill, but lenient be;
To others' failings, as your own;
If you're the first a fault to see,
Be not the first to make it known.

He was a true American gentleman, able to bear the load of high and responsible work and to be one of the most cultivated and refined of men, an ornament and influence for all that was good.

I cannot speak of the courage and patience that he showed in his last sickness. He was resigned to the will of God, passing tranquilly away as a white sail on its outward voyage.

NEWLAND MAYNARD.

NEW YORK, March 30, 1891.

—New York "Tribune," April 6.

The Davis Case.

Sudden Break Down of the Suit of Kranich & Bach Against Davis Brothers.

THIS morning, in the City Court, Mr. C. N. West, attorney for Kranich & Bach, rose and made the following statement to the court:

"I arise to perform a very unusual duty. The right of the plaintiffs to recover depends on the fact whether they gave credit to Davis Brothers on certain statements they have sworn were made to them by Mr. Lucien E. Davis. On Saturday counsel for Davis Brothers put in evidence certain letters written to them by Kranich & Bach. I had not time to examine the letters then, but I have since read those letters, and find among them one dated August 18, 1890, in which Kranich & Bach state the terms of sale of these pianos to Davis Brothers.

"I find another letter dated May 31, 1890, more than two months before the time that Kranich & Bach say they had the conversation with Lucien E. Davis, in which they say he made certain statements that induced them to credit Davis Brothers, and in this letter of May 31 Kranich & Bach offer to sell pianos to Davis Brothers on precisely the same terms named in their letter to Davis Brothers of August 18.

"It is evident to my mind, therefore, that Kranich & Bach are in error in their testimony here read to the court and jury, in saying that any statements made to them by Lucien Davis about the first of August, 1890, induced them to sell these pianos to Davis Brothers. Under these circumstances my duty as an officer of this court and to myself as an attorney compels me to desist from prosecution of this case, and I, therefore, shall dismiss it."

The judge asked Mr. West what he would do with the suit of Kranich & Bach v. Mehrtens. Mr. West said he would dismiss that also, as it stands on the same untenable ground.

Mr. Norwood, of Norwood & Cronk, attorneys for Davis Brothers, then rose and said, in substance, that as the testimony of Kranich & Bach and H. J. Solomon impeaching the good name of Lucien E. Davis had been read in court and been published in part in the "Morning News" and Savannah "Times," and as the defendants by the dismissal of the case would not have the opportunity to make their statements under oath, he (Mr. N.) did not intend to have the case terminate thus without a statement being made in behalf of Mr. Lucien E. Davis.

The case with Mr. Davis had passed beyond the question of money value. It had become a question of honesty and good character. Mr. Davis is in court as a witness this morning to deny on oath wholly and in detail that he made the statements to Kranich & Bach sworn to by them; that he not only did not say what they state, but that there was no possible reason for saying anything to get credit of Kranich & Bach, because they had been requesting Davis Brothers, as appears by letters written long before the interview between him and Kranich & Bach in August, 1890, and read to the jury on Saturday last, to buy on the precise terms as to time, &c., that they subsequently gave to Davis Brothers in October and November, 1890, when the pianos in dispute were bought.

These letters of Kranich & Bach also show that, although they agreed to sell to Davis Brothers at the date of said conversation with Lucien Davis, early in August, and that they wrote to Davis Brothers giving their terms of credit on August 18, and wrote letters afterward, in September, requesting Davis Brothers to send their orders for pianos, yet Davis Brothers did not buy until October, and did not order then one-quarter of the number of pianos which Kranich & Bach had agreed to give them credit for.

If Mr. Davis had had any thought of taking advantage of Kranich & Bach he would not have resorted to such a bold, open palpable trick as stating that Davis Brothers had built with their own money and owned the house they were to occupy, when ownership of real estate is a matter of record, which Kranich & Bach could have found out in four days by inquiry of R. G. Dun & Co.'s commercial agency here. Nor would he have waited over two months before sending an order, thus giving Kranich & Bach ample time to prove that he had, as they swear, made false statements.

Judge Harden then expressed his gratification at the course taken by Mr. West, and said there was no higher duty a lawyer owed to the court and to himself than to refuse to press any case which, in his conscience, he was satisfied was not just.

We take this from the Savannah "Times" of March 31, and learn that as a result of this trial Davis Brothers will be enabled to resume business in some new shape through the purchase by the assignee of the stock now on sale. There is another suit on; it is against Kiesling, the heaviest creditor, and it is intended to prove by it that he was a partner of Davis Brothers at the time of the failure.

This suit naturally had to go against Kranich & Bach on the strength of their prior letter offering credit, but it behooves Davis Brothers to make thoroughly clear all their transactions with the manufac-

turers and importers who have lost money through their failure. Without attributing to Davis Brothers an impure or bad motive (and we have never done so in the discussion of their failure), there remains the indisputable fact that the collapse of their firm is inexplicable to their creditors, and no satisfactory cause has as yet been assigned for it. We have always had faith in those young men; they appear to be candid, fair-minded toward their competitors; hard working and full of energy, but all these attributes do not seem to compensate for some of the aspects of the failure, the chief objectionable point being their acceptance of merchandise within a short time of the collapse.

Business men who are supposed to conduct their affairs properly are supposed to know their financial condition at all times, and in some circles negligence or indifference, frequently stimulated by liberal credits, is considered criminal. An authority on the subject states:

It is surprising with what rare persistency men hold on long after their condition is past hope. Micawber-like, they are always waiting for something to turn up to help them out of their difficulties. When collapse finally comes, as come it must, all are agreed that it would have been better if it had come sooner. The creditor has lost money by the delay and the debtor has lost time.

If Davis Brothers were not aware of their condition, can they, as men of affairs, expect a charitable construction of their action. If they were aware of it, their delay in informing their creditors and their willingness to continue business and accept new and larger credits place them in a light that has demanded such an explanation as has been hoped for, but has not been received to date.

They have apparently gained a legal victory over one of their creditors. Should they not now make an effort to gain a moral victory, not only over this creditor but over all? For young men this is an important matter to consider, and we believe that none would be better pleased to see the firm placed in the best light than their creditors, who always had an excellent opinion of the Davis boys, as they were called.—EDITORS MUSICAL COURIER.

MR. GEORGE A. STEINWAY, son of Mr. William Steinway, sailed with his wife and two infant children per steamship Saale, March 28, for Bremen, to remain on the other side for some time for the purpose of recreation and rest. A cable dispatch received at Steinway Hall yesterday announced his safe arrival at Bremen.

MR. CHARLES H. STEINWAY, nephew of Mr. William Steinway, will sail per steamship Lahn on Wednesday, April 8, for Southampton, and will proceed directly to London, where he will make a short stay. He expects to return to New York with his wife (now at Mentone) about the middle of June next. This is his 27th trip across the ocean.

ALL the news in this paper which you are now reading will appear in one shape or the other in the music trade papers of next Saturday. Take a blue pencil, put the papers of next Saturday next to this and cross off those items in those papers not filched from THE MUSICAL COURIER. See how many you will cross off.

HONORS are pouring fast upon Mr. Alfred Dolge, the latest instance appearing in Paris, where the great paper, "Le Petit Journal" of March 15, publishes a two column editorial on the Dolge profit sharing system. Here, also, we notice another reference to Mr. Dolge in the April number of the "National Wool Manufacturers' Magazine," which reproduces the Dolge speech held at the January reunion at Dolgeville.

Mr. Dolge's studies; the practical application of his theories under his personal supervision, which gives them the widest scope for development; the development of the system itself; the employment of remedies as quickly as defects may manifest themselves and the evolution of the Dolge principle under such auspices have attracted the universal attention of every modern school of economics, and just at this time, when the subjects coming under this head are engrossing the time and employing the vigilance of the most acute intellects, the extent of the Dolge system, together with its future possibilities, could not fail to rivet attention.

A BOSTON CORPORATION.

The Woodward & Brown Company.

THE latest organization in the piano line in Boston is one that is sure to attract the attention of the whole trade, as its future importance is made manifest from the names of the gentlemen interested.

It is to be known as the Woodward & Brown Piano Company, and Mr. J. A. McLaughlin is the president, Mr. Geo. T. McLaughlin the treasurer, and these two gentlemen, together with Mr. Thomas F. Scanlan, constitute the directors.

The paid in capital stock is \$75,000.

Mr. Geo. T. McLaughlin, ever since the destruction by fire of the New England Organ Company's factory last Christmas, in which also the Woodward & Brown pianos were made, has been at work arranging the preliminaries of the new stock company, for he felt that there exists a demand for the Woodward & Brown piano, and that under proper business management the trade mark value of that name could rapidly be enhanced.

After a separation of about ten years since the dissolution of the copartnership between Geo. T. McLaughlin and Thomas F. Scanlan, constituting in those days the New England Organ Company, these two gentlemen again become associated in business interests. It may, however, as well be said that although since that time—since the dissolution—their interests have been separated, yet personally the relations between them continued on the basis of friendship and a mutual respect for each other that promised to maintain that friendship as long as they lived.

Mr. John A. McLaughlin has had ripe experience of over 35 years in the organ and piano business, and the three gentlemen in whose hands the destinies of the Woodward & Brown piano are placed are a sufficient guaranty in themselves of the success of the enterprise.

CHICKERINGS.

THE changes necessitated by the death of Mr. C. F. Chickering, president of the corporation of Chickering & Sons, will probably result in the election of Mr. Geo. H. Chickering as president, Mr. P. J. Gildemeester as vice-president, and Lieut. F. M. Ruxton as secretary and treasurer, if such changes have not already been effected. Mr. Geo. H. Chickering will frequently be found in New York in the future, but the active management of the business will, as heretofore, remain in the hands of Mr. Gildemeester, whose decisions as to policy and conduct will remain supreme.

Notwithstanding such occasions as exist for difference of opinion as to the effect of Mr. Gildemeester's régime upon the trade in high grade pianos and other matters, argued and discussed in these columns referring to him, none but prejudiced persons would refuse to admit that his career with the house of Chickering, culminating, as it seems to, through the death of Mr. C. F. Chickering, in a position of still greater responsibility than ever before occupied by him, demands from everyone a recognition of such a nature at least as is embodied in the spirit of this article.

Mr. Gildemeester now has an opportunity to demonstrate that he comprehends the situation; that the name of Chickering, one of the most valued and valuable in the piano trade, can be made efficacious to such a degree that his connection with it will redound to his fame and to the future greatness of the old and famous house.

THE MUSICAL COURIER assures him of its co-operation, subject to such criticism as every independent newspaper reserves for itself.

THE FACTS IN THE CASE.

IN reply to a request from THE MUSICAL COURIER we have received the following telegram:

Marc A. Blumenberg, New York:

Yes, we have been making pianos modestly for some months.

CINCINNATI, April 6, 1891.

D. H. BALDWIN & Co.

A LITTLE BLOW.

It so happened that on Saturday last the piano men of New York received no less than seven trade papers, each one of which contained in greater or lesser degree the same matter, and no one of which contained one single item of news. By this is meant that no one of these papers printed a thing that had not previously appeared in the columns of THE MUSICAL COURIER. This is no idle boast, it is a positive truth, and if on Saturday next our readers chance also to see one or more of our contemporaries wherein it is claimed that this statement is not true, it is easy to verify our claim by handing last week's MUSICAL COURIER and the seven other papers that you received to your office boy, and if he be a lad of ordinary intelligence he can go over them all and prepare for you a digest of their contents, which will show to him and to you that there is nothing in these papers delivered to you on Saturday that had not appeared in print on the previous Wednesday in this paper.

This is what we mean when we say that we publish the news first. There is no other paper printed in the interest of the music trade that has such facilities for the gathering of news—that spends so much money for news—as THE MUSICAL COURIER. It becomes just as tiresome to us as to anyone else to be thus constantly blowing our own horn and forever bringing this fact before you, but it is aggravating in the extreme to see the results of years of labor and the daily toil of week by week taken boldly from you without credit. Suppose to yourself that you originate a scale, make a new style of case, invent some improvement, get up a new catalogue or think out a new advertisement, and that within three days after its issuance someone else came out with the same thing—how would you feel about it? Wouldn't you want all of your agents, all of your customers, to know that it was *your* scale, *your* improvement, *your* catalogue, &c.? Of course you would.

A certain uncertain contemporary has recently suggested that all the news that is published in one music trade paper is published in all other trade papers. Admitted. But who publishes it *first*? THE MUSICAL COURIER. Investigate and see for yourself.

It is small wonder that people should become tired of the many papers that are supported by the trade. They do not contain the news and they have no editorial opinions upon anything that are based upon knowledge of the subjects treated. There is the whole thing in a nutshell.

It is easy to write vapid puffs of individuals and concerns; it is easy to indulge in dull generalities. It is easy to write: "When I retired last night I went to bed, and I am sure that many piano men did so, too." It is easy to write: "Mr. Peter Jenkins looked up at me when I entered his office a few days ago, and after a cheerful greeting resumed the task of looking over his heavy correspondence, and then, wheeling about in his arm chair, he exclaimed cordially: 'How are you? What do you think of the weather?' and I replied that 'it would have been a very delightful day were it not for the McKinley law;' whereupon he laughingly replied," &c. All this sort of thing is easy to write, but it is not news and it is not opinion.

And now here comes up another point. A contemporary attributes the following remarks to Mr. Wm. Tonk, of Messrs. Wm. Tonk & Brother:

I have all along been of the opinion that the domestic affairs of the trade should not be given to the musical world and the public at large. It is a mistake. All such matters should be confined strictly within the limits of the trade itself. They do not belong outside. I believe this is the course adopted by the papers in other trades; their circulation is carefully kept within the circle of those who are entitled to special information on matters relating to their business.

There should be musical papers and music trade papers, and the musical papers that go to a general public of musicians, amateurs and others interested in music should not treat of trade matters.

The two fields are entirely separate and should be kept separate.

I am very decidedly of the opinion that it is not to the interest of the music trades to have their affairs discussed before an outside public.

For these and other reasons I think the establishment of a purely trade paper a move in the right direction.

If Mr. Tonk said these things, and we doubt that he did, he has taken a very curious view of the field of music trade journalism. All class papers are supposed to be devoted primarily to the commercial interests of the industries or arts which they stand for. Excepting the single field of pictorial art, there is no scheme of class papers analogous to the field covered by music trade papers.

As to the importance of a paper used for the ad-

vancement of the interests of piano and organ makers, &c., having a music department there is no doubt in the minds of our advertisers. A reference to our music department of this issue will at once demonstrate how important a factor it is in the make up of a paper published in the interest of the music trade. If you have musical instruments to sell, or music to sell, or piano stools to sell, the class of people you want to reach is that which is interested in musical instruments, in music and in all the appurtenances of music. This class you cannot reach by a trade paper pure and simple, but this class you can reach by presenting your claims before them in conjunction with the matters that are of primary interest to them. THE MUSICAL COURIER reaches the trade in all parts of the world, and, in addition, it goes to the best class of musicians, amateur and professional.

All these things are apropos just at present.

It must also be remembered that this paper is rapidly approaching its 600th edition of uninterrupted publication; that means to say we have been conducting this institution for 581 consecutive weeks and in a number of months it will have reached the 600th week.

The amount of mere commonplace, ordinary information gathered by us, leaving aside all the results radiating from the effect of information upon intelligent beings, represents a valuable capital, which is weekly increasing and which can be commanded by those firms of the music trade who can appreciate the benefits to be derived from an institution like this MUSICAL COURIER.

They, as well as the editors of this paper, are absolutely convinced by this time that there is no other institution in the line that can in the least compare with THE MUSICAL COURIER.

STENCIL TALK.

SOME ineffectual efforts seem to have been made to open a discussion between this paper and a pronounced advocate of the stencil humbug in order to argue questions put to rest long ago by THE MUSICAL COURIER. The agitation of the stencil in this paper has to a great extent stopped the general practice; it prevails in isolated cases here, but the general practice of stenciling has ceased. Some firms devoted to it for a quarter of a century continue it, and *make no progress*; others have here and there crept into it, but the general practice of stenciling has stopped. And yet during the agitation of the stencil question in these columns the number of pianos made in New York city and in Boston has increased nearly 50 per cent.

The stencil has not increased; it is the output of legitimate pianos that has made such headway. Shut up, you fools who are advocating the stencil and are asserting that THE MUSICAL COURIER campaign against the stencil has driven dealers (sic) into manufacturing!

How many dealers are making pianos to-day in this great continental stretch? Look from here to San Francisco. How many?

Was it originally intended by Hawkins and Conrad Meyer, and Jonas Chickering and Timothy Gilbert and William Knabe that no pianos should be made beyond the Alleghanies or west of the Hudson or Delaware rivers? Is not the manufacture of pianos and organs in the West a logical outcome of commercial and geographical and climatic and physical conditions? What has the stencil fight to do with the manufacture of legitimate and stencil pianos in the West?

Has not this paper fought the Western stencil just as it has fought the Eastern? As far as the stencil campaign is concerned it has no geographical limitations and never had. And right here we desire to suggest to our Chicago friends that the most serious mistake they are making is their indiscriminate stenciling.

The first Chicago piano manufacturer who will boldly announce that he will not stencil any pianos, that he will cast his name in each plate and not put any other but his own name on the instruments, will make the greatest hit in the piano trade and will be able to get anywhere from \$25 upward, wholesale, more for his goods than he now is charging, and it will be worth that much more to the dealer.

As a principle stenciling is morally rotten; as a policy it is absurd.

MR. DUFFY HAS BACKBONE.

NEW YORK, April 6, 1891.

Editors Musical Courier:

Gentlemen—The "Music Trades," a music trade paper, quotes under two different articles, April 4, "Schubert Piano Company," and "Amos C. James Sustained." The first article relating to the Messrs. Estey & Camp contract should have read: "It is rumored in Chicago that the Estey & Camp people had given Bush & Gerts the contract," &c. Under heading "Amos C. James Sustained," I beg to state that I did not use the words and that it has been used simply as a means to draw blood. I have asked for a correction in their next edition; and hope you will be kind enough to make this contradiction in your issue of Wednesday, April 8. Thanking you in advance, I beg to remain,

Yours respectfully, PETER DUFFY,
President Schubert Piano Company.

Now, if every other gentleman whose name has been used in order to abuse it, "to draw blood," so to speak, would pursue the course Mr. Duffy has seen fit to take and write to this paper every time he is misquoted or misrepresented, the evil would soon be abated.

For months, aye, for years, past we have seen just such falsehoods printed and published under the auspices of the very individual who this time seeks to make Mr. Duffy the cloak under which to hide himself. We have paid no attention to it all and should not have done so to-day had Mr. Duffy not written to us.

The whole scheme of building up a trade paper on a network of falsehoods, false interviews, false quotations, false charges, is so stupid and has failed ingloriously so frequently that we must question the sanity of any human being who continues to conduct papers on such a plan.

Mr. Tonk is quoted in the same issue of the same paper with having said certain things we are morally certain he never uttered, and so, in going over the files of papers published by the party to whom this refers, thousands of falsehoods and misstatements are found grouped in one great pyramid of unredeemable misrepresentations that lead into a chaos of rot absolutely impenetrable and devoid of all reason for existence.

No publisher who values his property can afford to make it a vehicle of misrepresentation; it loses its value when its utterances are tainted with falsehood, particularly when falsehoods are intentionally published "to draw blood," as Mr. Duffy so happily puts it. Mr. Duffy's example merits emulation; he has backbone. Every member of the trade should have backbone, and that would soon end the existence of the ridiculous sheets published merely to disseminate falsehood, sheets which live by means of absurd personal flattery, insincere, untrue, hypocritical and frequently ludicrous, securing the temporary support of men whose common sense should tell them that they gain nothing but mockery and derision from the absurd personal comments published about them in such sheets.

Mr. Duffy has started in to lay bare this nonsense.

MELVILLE CLARK, of the Story & Clark Organ Company, has recently applied for patents on an electric motor and attachments for the reed organs. The motor does its work perfectly, and can be used in connection with storage batteries or from incandescent wires. A full description will be given in later issues.

WE notice the following important item of legal news in the "Capital," of Des Moines, Ia.:

H. B. Preston, through his attorney, J. B. Johnson, has filed his petition in the district court asking damages from E. C. Kohn for alleged libel in writing and causing to be printed in THE MUSICAL COURIER a letter addressed to I. N. Rice, which is alleged to be libelous and damaging to the financial credit and reputation of the plaintiff. Damages are laid at \$5,000.

AN indication of the popularity and influence in the community of the Decker piano lies in the fact that, notwithstanding the general dullness, the trade of Decker Brothers during the past three months shows a decided gain over the same period of last year, and the orders booked are larger than is usual at this season.

STEINERTS INCORPORATE.

THE great house of Steinert will in the future be known as M. Steinert & Sons Company, articles of incorporation having been filed and the papers prepared for the change of title and the merging of the copartnership into one large incorporated company.

The officers will be Mr. Alexander Steinert, of Boston, president; Mr. M. Steinert, of New Haven, secretary and treasurer, and these two, together with Messrs. Henry, William, Edward, Frederic and Albert Steinert, directors of the company.

Mr. M. Steinert, the father of all these talented young men, will remain as head of the chief office at New Haven and for that reason assumes the position of secretary and treasurer.

The house of M. Steinert & Sons has had a most phenomenal success, and yet, upon investigation, it will be found that this was due to such intelligent guidance, sturdy business habits, energy, hard work, application and lofty ambition that the phenomenon can be explained on these grounds, and need, therefore, not be attributed to unusually fortuitous circumstances.

Some will argue that it is a matter of luck to have a large number of sons who seem equally endowed for their tasks and who all co-operate for one common end. This is true now, but the same reason could not be applied to the time when these sons were mere children, and it was then that M. Steinert laid the foundation for the magnificent superstructure of to-day.

Without in the least detracting from the merits of these sons; without attempting any abridgment of the talents ascribed to them, we take the liberty to suggest that nearly all, if not all, of the greatness of the house of M. Steinert & Sons Company is due to M. Steinert himself.

His qualities of mind and the liberal use he made of them; his prevision as a man of business, and his indomitable perseverance and energy are at the bottom of all the benefits which will one of these days accrue to his sons and heirs and which they already to a great extent enjoy.

We take this opportunity to convey to M. Steinert the assurances of our most distinguished consideration, with the hope that all his wishes will be fulfilled to his complete gratification.

IN TOWN.

SINCE our last issue the following members of the trade have been in New York:

Mr. F. W. Baumer.....Wheeling, W. Va.
Mr. Ed. Berg.....Reading, Pa.
Mr. Theo. P. Brown, Brown & Simpson Co., Worcester, Mass.
Mr. L. E. N. Pratte.....Montreal, Canada
(Mr. Pratte has just returned from a trip to Barbadoes.)
Mr. W. H. Johnson.....Halifax, N. S.
Mr. Farwell.....Howard, Farwell & Co., St. Paul, Minn.
Mr. W. F. Boothe.....Philadelphia, Pa.
Mr. M. J. Dewey.....Oneida, N. Y.
Mr. Albert Krell.....Cincinnati, Ohio
Mr. M. Steinert.....New Haven, Conn.
Mr. H. A. Vogel, Wilcox & White Organ Co., Meriden, Conn.

Indorsing the "Briggs."

TOLEDO, Ohio, October 10, 1890.

Messrs. C. C. Briggs & Co., Boston, Mass.:

GENTLEMEN—What we say daily to our customers ought to serve as the strongest indorsement we can possibly give, which is in substance: The Briggs pianos, such as we have received and sold, are equal in all the essentials for a satisfactory first-class piano to those of the older makers. Those instruments deserve recognition from the most exacting and critical piano players and dealers. It takes time to have this recognition from so vast a country as ours, but it is sure to follow should the present standard of excellence in your pianos be fully maintained.

Yours respectfully,

THE WHITNEY & CURRIER COMPANY,

W. H. CURRIER, President.

The Maids and the Estey.

THE Biddeford (Me.) "Daily Journal" in describing the merchants' carnival held in that city says:

A. B. Seavey's music rooms in Saco were represented by "three little maids from school," Lona Guild, Jesse Jordan and Florence Darling, all handsomely arrayed in Japanese costumes, the bottom of the skirts of each bearing the

words, "Union Cycles." They each had fans which they used in genuine Mikado style while singing the following verses:

Three little maids from school are we
And fond of music as fond can be,
And come to let you know that we
Like best the Estey piano.

Its tones are like a song bird's clear,
It stays in tune from year to year;
I wish that all the world could hear
The lovely Estey piano.

Three little maids from school, we say
We love to practice all the day;
We'd rather practice now than play,
Because we've the Estey piano.

Mr. Schmidt's Correction.

THE following letter from Mr. Arthur P. Schmidt refers to an article published in these columns last week:

Boston, April 4, 1891,

Editors Musical Courier:

The statement regarding changes in my business which appears in the last number of your paper is a misrepresentation of facts.

While the matter is immaterial to me, I think that you desire to give only correct information to your readers, and news regarding my business, whenever of interest to the trade or the public, could always be best furnished by myself.

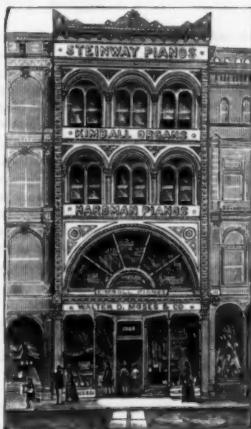
Respectfully yours,

ARTHUR P. SCHMIDT.

The article referred to by Mr. Schmidt was taken from the Lewiston "Journal" and, as usual, credited by us to that paper. If a correction is to be made it should be addressed to the Lewiston paper, in which originated the news that Mr. B. F. Wood, of that place, "had accepted a partnership in the house of Arthur P. Schmidt & Co."

Walter D. Moses & Co.,

Richmond, Va.



THE people of Richmond and of the State of Virginia have reason to be proud of the establishment of Walter D. Moses & Co., of which the above cut shows a front elevation. The store is 30 feet wide and 175 deep, the whole building of four floors and two basements being filled from top to bottom with the stock of goods handled by the firm, the only exception being the space occupied for repair shops and offices. On the first floor will be found the sheet music department, general stock of pianos and offices. The second floor has a large Jardine pipe organ, about 200 reed organs and a special department for Steinway uprights and grands. The other floors and basements are used for the general stock of merchandise and instruments held in reserve, as well as for second-hand instruments taken in exchange, &c.

"Our line of pianos," Messrs. Moses & Co. write to us, "consists of Steinway, Hardman, Haines and Kimball. Organs: Kimball and Story & Clark."

Houses such as this firm of Walter D. Moses & Co. add strength and give character to the music trade in general by means of the particular effect their energy and activity produce in their respective communities. They become a focus of the musical life of the place and from such an establishment as this many benefits to the local musician radiate in all directions. We congratulate the people of Richmond upon having in their midst such a representative firm as Walter D. Moses & Co.

The Moline Company Writes.

MOBILE, Ill., March 30, 1891.

Editors Musical Courier:

WE desire to call your attention to the articles concerning the Moline Organ Company, Moline, Ill., which articles have appeared in THE MUSICAL COURIER of the 11th and 18th inst.

In the issue of the 11th it says that "efforts are being made to move the Moline Organ Company's plant from Moline, Ill., to East Moline." In the issue of January 18 you print two

items from other papers, stating that "the Moline Organ Company needs more capital in order to increase its capacity and that Rockford, Ill. has offered the company a free site and \$100,000 in capital, also that Sioux City is bidding for the plant." These statements are, to say the least, misleading and partly untrue.

Evidently you have been misled by other papers, and therefore have got the things a little mixed up. We hold your paper in high regard for its outspoken standpoints, its boldness and impartiality in exposing frauds and its criticism of the musical trade in general, but we do not indorse your wholesale massacre of "new enterprises in the musical line in the West." If the East cannot see where \$100,000 and a free site can be satisfactorily invested in the West, it is because that the East has no, or a very faint, idea about the "great West," its great future and its abundant resources. We are not new beginners, and we suppose that we are ourselves best competent to judge about our own business. It is not a "floating enterprise," and it is not based on the strength of visionary prospects merely. Our concern does not belong to that category which you so handsomely term "apparently heedless of results and seemingly without regard to precedent and without sober reflection."

Knowing that good goods and honest work give the best recommendation in the long run, we are endeavoring to make nothing but first-class instruments; to combine the useful and the beautiful in every respect. And the best eulogy of our organs is the steady and growing demand they have. This demand has been increasing year by year, and judging by the past we have the brightest prospect for the future, and not a visionary but a real prospect, just the very fact that other cities want our plant proves that our business is in a flourishing condition. In order to meet this growing demand we have decided to increase the capacity of our factory, and to this effect we have already purchased more adjoining ground to our present quarters. It is thus true that we need increased capacity, but it is not true that we, in order to obtain this and "more capital," intend to move somewhere else or call upon others for aid. We are well satisfied with our present location in this "Lowell of the West," and we intend to remain here and increase our factory's capacity with our own money.

Respectfully, MOLINE ORGAN COMPANY,
Moline, Ill.

[To develop on your own lines, to increase your own capital and to branch out in larger spheres by means of your own inherent strength is the proper function of a well ordered industrial enterprise, and that such is the case with the Moline Company, as shown in the above letter, pleases us and should please everyone interested in the growth of this line of business.—EDS. MUSICAL COURIER.]

Halifax P. & O. Co.

VISITORS at the warerooms of the Halifax

Piano and Organ Company will find extensive improvements to have taken place lately. Additional rooms on the upper flat to accommodate their stock, the building of an elevator, and the renovating and beautifying of the entire premises have resulted in greatly increased and improved facilities for the successful handling of their large business. It is gratifying to be able to note such evidences of prosperity, and also to learn that a large proportion of the pianos and organs now sold by this company is of Canadian manufacture, which has of late years largely displaced the instruments of American makers, although the latter are still represented. The Halifax Piano and Organ Company hold the agencies for the famous Steinway and also the Weber pianos of New York, and the scarcely less locally celebrated "Heintzman" pianos of Toronto, besides many cheaper grades. We quote from a recent circular:

This company early in 1886 bought the good will and business carried on since 1870 by Messrs. S. Sichel & Co., retaining all the great agencies represented by that firm. Starting with increased facilities, and with a desire to extend the business more thoroughly throughout this province than our predecessors, we now carry the largest and finest stock of pianos and organs and our establishment is the most extensive of the kind in the maritime provinces. Connected with the company and at the head of affairs are the following gentlemen:

J. E. Roy, of the well-known sewing machine firm of J. E. Roy & Co.

Wm. Powell, of Montreal, organist, at present organist and choir master of Grafton Street Methodist Church, of this city, who has had a lifelong experience with music and musical instruments, and

E. V. B. Foster, well known to the musical people of Halifax and province, having been connected with the business since its beginning 20 years ago.

Starting in the business then occupied by Messrs. Sichel & Co. we soon found it inadequate, and in the fall of 1886 removed to our present fine warerooms, 156 and 159 Hollis street, which we had handsomely fitted up, and to which we have recently added by taking a portion of the upper part of the building with which we are connected by an elevator, and where we have large workshops for the repair of pianos and organs by a staff of competent workmen. It is our intention to maintain our reputation of ranking first in our line, by handling only instruments of the highest standing and of established reputation.—Halifax "Morning Herald."

The Trade.

—W. C. Munn has opened a music store at Delphi, N. Y.
 —D. L. Mudgett has opened a music store at Springville, N. Y.
 —W. B. Nichols has opened a music store at Patchogue, L. I.
 —George Tobey is selling the Cluett line of instruments at Granville, N. Y.
 —Judgment for \$997 has been entered against M. D. Gilman, Adams, N. Y.
 —From Parma we hear that the late Bottesini's famous double bass is for sale.
 —John F. Tomanek has opened a music store at 717 Main street, Keokuk, Ia.
 —J. F. Chaffin, of Fitchburg, Mass., is a new agent of the Schubert piano.
 —J. C. Shults has accepted a position with E. E. & H. M. Reynolds, of Utica.
 —A. M. Woodyatt, of Moline, Ill., has opened a branch house at Rock Island.
 —Henry Behning, Sr., left the city on an extended Western trip last Friday night.
 —A. S. Truckenmiller, of Catawissa, Pa., is doing a thriving trade in pianos and organs.
 —The Spring Music Bazar, of New Britain, Conn., opens a branch store at Naugatuck.
 —Cornish & Co., Washington, N. J., are adding a large extension to their organ factory.
 —George Hedrick, the Lowell piano man, has recovered from his illness, which was very severe.
 —Achenbach & Fisk, of Pennfield, Pa., are doing an excellent trade, particularly in organs.
 —John Kratz, dealer in musical instruments, Akron, Ohio, lost about \$1,000 by fire recently.
 —The Benefit Association of the Fort Wayne Organ Company's employees is a great success.
 —The music business of C. C. Hunt, at Augusta, Me., has been purchased by Chas. L. Higgins.
 —A bill of sale of \$350 has been recorded against the Rydman Piano Company, of Des Moines, Ia.
 —Gephard & Brother, of Beaver, Pa., remove their warerooms to the new Grotz Building this week.
 —R. W. Stewart, of Springfield, Mo., carries the largest stock of pianos and organs in his section of Missouri.
 —Mr. A. G. Slade, until recently a retail salesman for Messrs. Behr Brothers, is now in the life insurance business.
 —Bartlett Brothers' music and jewelry store at Los Angeles, Cal., was robbed of \$2,500 worth of goods on March 30.
 —G. W. Scheffer, of Wolcottville, Ind., has enlarged his music store and added small musical merchandise to his stock.
 —H. H. Lennie & Co., proprietors of the City Music Store, New Westminster, B. C., have removed to new quarters.
 —C. Williams, dealer in musical instruments, Greenville, Tex., has opened a new store in the Opera House Building.
 —W. F. Young, formerly with the Treat & Shepard Company, has been engaged by the Wilcox & White Organ Company.
 —C. T. Sullivan has left Omaha and Co., of Chattanooga, and joined the forces of the Freyer & Bradley Company, of Atlanta.
 —The piano makers have decided on a uniform pitch. The basebal fraternity should take the question up next.—New York "Commercial Advertiser."
 —J. W. Burke & Co., of Macon, Ga., have taken possession of their new wareroom, which has been fitted up much better than the one which was burned recently.
 —Rufus W. Blake, of the Sterling Company, was last heard from at St. Augustine. He is expected back at the office this week after a long and successful trip.
 —P. J. G. Hodenpyl, an old dealer in musical instruments at Grand Rapids, died in that city on the 30th ult. He was born in 1811, and had been in Michigan since 1846.
 —W. J. Lefavour, the active Salem piano and organ dealer, has removed his store to new quarters at 180 Essex street, and added a full line of musical merchandise and sheet music to his stock.

—Crawford & Perry, the music dealers at South Bend, Ind., have dissolved partnership. Clem Crawford will continue the business alone and Mr. Perry goes on the road as agent for a piano house.

—An exchange says a Pennsylvania jurist has decided that piano playing is manual labor. Some people do make hard work of it, but it is usually those who play it for fun rather than money.

—The Freyer & Bradley Music Company, of Atlanta, Ga., have leased a large building, No. 47 Peachtree street, four stories, 40x125, and will occupy it soon. It will give them one of the handsomest warerooms in the South.

—The first annual general meeting of the Bell Organ Company was held on the 19th ult., in London, when a highly satisfactory balance sheet was presented and a dividend declared of 10 per cent. on ordinary and 8 per cent. on preference shares.

—Ferd. de Anguera, who recently left Boston to accept a position with Platt Gibbs, of Chicago, has returned to the former city and has been engaged by the Hallet & Davis Company, Horace Greeley's advice to the contrary notwithstanding.

—Prof. William Strohl, a well-known builder of organs and other instruments, who with his wife and seven children made concert tours over the country under the name of the "Strohl Family," died at his home in this city yesterday. He was 54 years old and death resulted from a tumor in the stomach.—Pottstown Item Philadelphia "Times."

—"My wife has a saving disposition," said Hicks. "When we got our upright piano she made a red plush cover for it, so that the rosewood wouldn't get scratched. Then she covered that with a sort of linen duster arrangement, so as to save the plush. I tell you women have great big minds."—Harper's Bazar.

—The Dalway harp in Ireland, inscribed "Ego sum Regina Cithararum," and dated 1621, is said to have had pairs of strings in the centre only. These were of brass wire and were played with pointed finger nails. The Italian contemporary "arpa doppia" was entirely upon the duplex principle, but with gut strings, and was played by the fleshy ends of the fingers.

—Mr. Capewell, the music dealer, upon being interviewed by a "Herald" representative, reports that his sales of instruments is constantly increasing, his sales last year exceeding those of the previous year by about 30 per cent. He says his business in various parts of this county is so satisfactory that he has no thought of trying to improve upon his location.—West Winsted "Herald."

—J. A. Kieselhorst, of St. Louis, has removed from 1111 Olive street to 1000 of the same street. The floor is 22x110 feet and is an excellent wareroom in an excellent location, where Mr. Kieselhorst is sure to do a larger trade than ever. He has been developing at a rapid rate, and has done so by sheer hard work and attention to business. Good luck to him in his new quarters!

—Some prominent men collect rare violins and other musical instruments. Senator Hawley, of Connecticut, is said to own some of the finest violins in the United States. Theodore Havemeyer also possesses a number of valuable instruments, and it is said that there are one or two Cremonas among them. Cooper Hewitt, the son of ex-Mayor Hewitt, has a very fine collection of musical instruments, and he claims to be able to play on nearly all of them. Perhaps his friends differ with him.—New York "Recorder."

—Moving day brought about radical changes among some of the dealers. George Kappel departed from Mellor & Hoene's store and occupied his handsome sky scraping building in Smithfield street. Mellor & Hoene occupy the space thus vacated, and the change is mutually beneficial. Broadway & Elyth no longer occupy the cozy little place in Wood street, and will retire from business. Other changes will quite alter the locale of our music dealers.—Pittsburgh "Bulletin."

—A well-known dealer in musical instruments sat in his store to-day with an open account book before him, his hair greatly ruffled and agony depicted upon his features. When asked what was the matter, he replied in a hoarse whisper: "I am shy an organ, and where it has gone to I am—d if I can remember." Asked if it was a political organ, he replied by catching up a jewsharp and playing the first verse of "Annie Rooney," and the reporter fled. If anyone has the missing organ kindly notify X. Y. Z., Third street, and besides relieving a distressed mind receive the jewsharp and a copy of "Annie Rooney" as a reward.—Winona "Republican."

SALESMAN desires to represent a reliable manufacturer on the road. Has practical knowledge of pianos, extended acquaintance and experience as salesman. Chronic stencillers of those ashamed to cast their name in plate and place it on name board need not reply. Address SALESMAN, care MUSICAL COURIER, 35 East Fourteenth-st., New York.

Kraemer's Trip.

STARTING out on January 12, Felix Kraemer, traveling for Steinway & Sons, visited the following States before his return on April 3: New York, Pennsylvania, Ohio, Virginia, West Virginia, North and South Carolina, Georgia, Alabama, Florida, Tennessee, Louisiana, Texas, Kansas, Nebraska, Wyoming, Utah, Idaho, Montana, North and South Dakota, Minnesota, Wisconsin, Illinois, Michigan and Indiana. The trip was the most successful ever made by Mr. Kraemer during the 22 years of his activity in the piano business.

WANTED—First-class piano tuner and repairer to go out of the city. Address by letter, stating salary desired, Kranich & Bach, 237 East Twenty-third street, New York.

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- 2.—To represent them precisely as they are, neither better nor worse.
- 3.—To state the facts with equal fairness respecting competitors and their goods.
- 4.—To refuse and despise all tricks, devices, false statements, clap-trap and humbug.
- 5.—To give satisfaction to our patrons at all costs.
- 6.—To distance all competition by reason of the superiority of our goods, the reasonableness of our prices, the fairness of our methods and the magnitude of our business.

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[If anybody can beat the above we will give it space in THE MUSICAL COURIER.]

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"By Appointment to the Queen."

SOME confusion seems to have arisen, particularly in the minds of foreign manufacturers, as to the exact meaning of the words "By appointment to Her Majesty the Queen." It is therefore desirable to point out that no person or firm can use such a distinction unless the royal warrant has expressly been issued to them. It is possible that from time to time the Queen or some member of the household has purchased a piano or other instrument manufactured by some firm which does not hold the

royal warrant. This purchase by no means gives the manufacturer the right to describe himself as "Piano manufacturer to the Queen" or to print the words "By appointment." A misdescription of this sort is, indeed, a punishable offense.

A list of the names of those entitled to describe themselves as piano manufacturers or music sellers to Her Majesty was printed in this paper a few years ago, it being supplied to us officially by the Board of Green Cloth. Since then, so far as we are aware, the only addition to the roll is the name of Messrs. Steinway & Sons. It should also be

recalled that if a piano is delivered at Balmoral, Windsor Castle or Marlborough House, the fact by no means implies that the instrument is intended for the use of the royal family. It may have been ordered by some member of the household; but even if habitually used by royalty, unless a properly signed and sealed warrant be issued from Buckingham Palace or Marlborough House, the description of the manufacturer as "Maker to the Queen" or "Maker to the Prince of Wales" is entirely unauthorized and illegal. It is desirable that these facts should be pointed out, for much misconception seems to prevail on the subject.—London "Music Trades Review."

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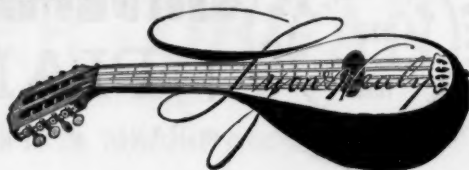
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PHILADELPHIA, PA.

R. J. Rife.

MR. R. J. RIFE, the well-known piano dealer of this city, died at his home, corner of Hancock and Jefferson streets, yesterday morning at 10 o'clock. Mr. Rife had been afflicted for more than a year with diabetes, and most of the time had been unable to attend to business at his store. His death, though not unexpected, will be received with much regret by his many friends, whose high regard he had so well merited during his seven years' residence in this city.

Deceased was born in Seneca County, October 19, 1862, and came to this city from Independence, Richmond County, and engaged in the piano and organ trade, which business he has successfully conducted ever since. He leaves a widow and little daughter two years old to mourn his loss. Mr. Rife was a member of the Knights of Pythias and the Maccabees; and the funeral, to be held at his late residence on Saturday at 2 o'clock, will be under the auspices of Courtesy Lodge, K. of P.—Sandusky "Daily Register," April 3.

Schubert's Finest.

WHATSOEVER CIRCLE, a branch of King's Daughters, who have been so actively and so successfully engaged in efforts to secure a new piano for Faith Home, have now and in conjunction with the inmates of this worthy institution the proud satisfaction of listening to one of Schubert's finest, purchased through the W. W. McIntire agency. The piano is evidently of sterling qualities, and this accomplished work of the King's Daughters is only one of their numerous yet still untold labors of love of which the "Times" has knowledge.—Portsmouth, N. H., "Times."

Another Violin Swindle.

WHEN Gerson Kirsch purchased a violin at a cost of \$110 for his son last December he was given to understand that he had made a bargain and was the proud possessor of a good, sweet toned Italian instrument which was worth \$300 at any time. The purchase was made through A. W. Lavando, a musician and violin teacher. Kirsch subsequently ascertained that he had not bought an old Italian instrument, but an ordinary violin which was not worth more than \$35. For deceiving him he sued Lavando in the Fourth District Court, and the case was tried before Justice Alfred Steckler.

Kirsch testified as to the purchase of the violin, and stated that Lavando told him that it was a good Italian instrument, worth \$300. The violin was exhibited in court. William Friedrich, a manufacturer of musical instruments, declared that the very violin produced was manufactured in Germany and sold by him to Lavando for \$25.

Lavando in his own behalf denied that he had purchased the violin in question from Friedrich for \$25, and also refuted the charge that he had deceived Kirsch. He insisted that the violin was of Italian make—a Guar-

nerius model—and an old instrument. Of course it could not be a genuine Guarnerius, because if it was it would be worth \$3,000 or \$4,000.

Justice Steckler, after examining the violin, decided that Kirsch had not received the instrument he intended to purchase, but had been deceived, and he gave him a judgment against Lavando for the price paid for the violin.—New York "Herald."

To the Public.

WE beg to inform our patrons and the public in general that we have removed to the new building Nos. 149 and 151 West Fifth street, where we are permanently located in our elegant and spacious stores, in which we now have ample room for the display of our large stock of pianos and organs. You will find a superb and varied assortment of the celebrated Lindeman, Kranich & Bach, James & Holstrom, Nilson & Co. and Jacob Brothers pianos and the world renowned Farrand & Votey organs.

These instruments have been on the market so long and have been received with so much favor that all we need say is that they be seen and heard and you will pronounce them superior to any other and without a rival in the city. They are in use everywhere and are fully warranted.

Our long experience as piano makers enables us to thoroughly understand the requirements of a strictly first-class instrument. We will gladly explain all details of construction.

We also take in exchange old pianos and organs, and sell for cash or payments.

TUNING AND REPAIRING.

The employment of experienced and skilled workmen in this department assures the best satisfaction to all who intrust their instruments with us. With the opening of spring, when moving or house cleaning, you will want your piano overhauled. We will call at your house, examine your instrument and give you the lowest estimate for putting it in first-class condition.

Hoping to be favored with your patronage, we are,

Yours respectfully, THE LINDEMAN PIANO COMPANY.
149 and 151 West Fifth street, between Race and Elm, Cincinnati, Ohio.

Mr. Gilmore's Patent.

MR. IRA F. GILMORE, a mechanical draughtsman, of this city, has been granted letters patent on a novel musical instrument named the "comb reed metaluniphone." This instrument has many advantages over others in durability, simplicity, ease of handling and sweetness of perfect chords, and is always in tune, without the annoyance and expense of tuning, patching bellows or the labor of pumping. The comb reed produces clearer and sweeter tone than any other reed or wires, the basses are clear and soft and there are no harsh and rattling sounds as in wire bass. The case is finely designed, resembling an upright piano or organ. The keyboard is the same as the piano or organ, with the usual sharps and flats, and requires the same performance to produce the same chords. Many persons who are good judges of music have seen and examined the experimental instrument and claim that it makes as good or even better music for church or parlor than other instruments. Mr. Gilmore has made the first comb reed manufactured in the United States, and has constructed the first instrument of this combination in the world. He has had very flattering offers from a large music house of Philadelphia to manufacture and introduce these instruments.—Bloomington "Pantagraph."

"Miss Chantilly has a great habit of dropping her voice during conversation," said one member of the choir to another.

"Yes; but anyone who has heard her voice can't wonder that she feels like dropping it."—Washington "Post."

New Corporations.

Chicago Mandolin Club Company, Chicago, to sell and deal in musical instruments and music; capital stock, \$10,000; incorporators, M. T. Terwilliger, James T. Jemison and W. A. Aylsworth.

The Brown & Simpson Company has been incorporated under the laws of Massachusetts with a capital of \$75,000. The company perfected organization at the office of Eben F. Thompson, Walker Building, Worcester, March 27. The officers of the company are: A. H. Hammond, president; Theodore P. Brown, treasurer; Eben F. Thompson, clerk; A. H. Hammond, T. P. Brown, Marcellus Roper, directors. The corporation succeeds to the business of the Worcester Organ Company and Brown & Simpson. Original news was published in this paper several weeks ago.

Columbian Organ and Piano Company, at Chicago, to manufacture and deal in musical instruments; capital stock, \$20,000; incorporators, Fels H. Anderson, Jacob R. Hessler, Henry Langschmidt.

"No pianos to be played upon after 11 o'clock at night" is an additional rule which janitors of the large double tenements find necessary to insert among the printed list of regulations to be observed by tenants. "This sounds like an unnecessary and somewhat sarcastic regulation," said the janitor of a tall East Side tenement, "in view of the fact that the families in such houses are usually those of mechanics or tradesmen who seldom have money to expend in the purchase of such a luxury as a piano. It is true, nevertheless, that it is common thing to find two or three pianos in each of those cheap apartment houses, and the owners of them never seem to tire of pounding alleged music out of the wires of the instruments, much to the discomfort of less musically inclined tenants. How do they get them? Well, some do it by means of the instalment plan, while others hire a piano for \$3 or \$4 a month. The shrewder class of the latter manage to escape paying for the use of the piano by giving lessons to neighbors' children for the sum of 25 cents a week. To fully appreciate the boom in cheap pianos you have only to pass through the crowded tenement district any evening in warm weather and listen to the strains of discordant music which find their way through the open windows."—Evening Telegram.

—David M. Bruce, of Salem, is the manager of the new organ reed concern at Lawrence. So says the "American" of that town.

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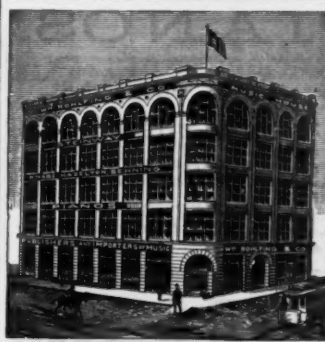
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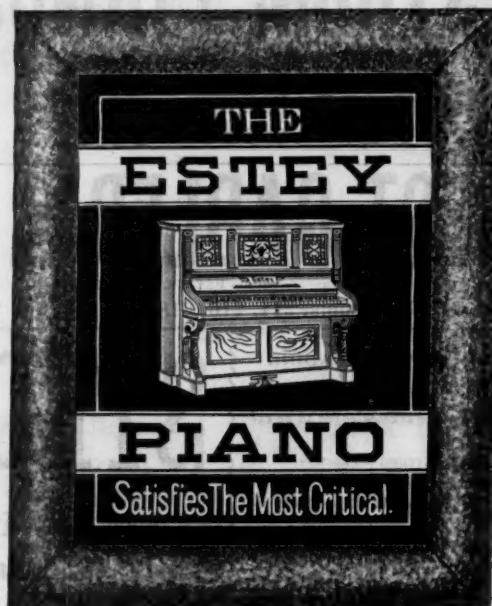
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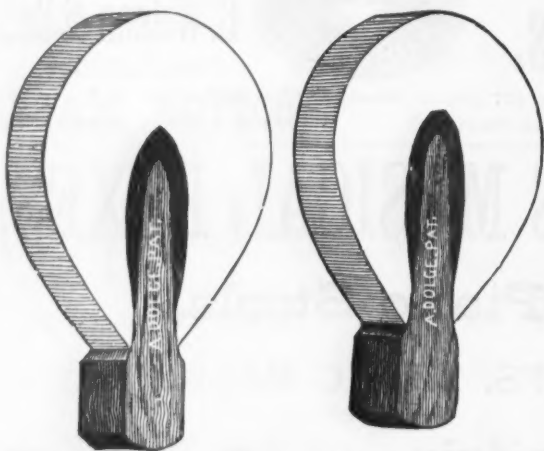
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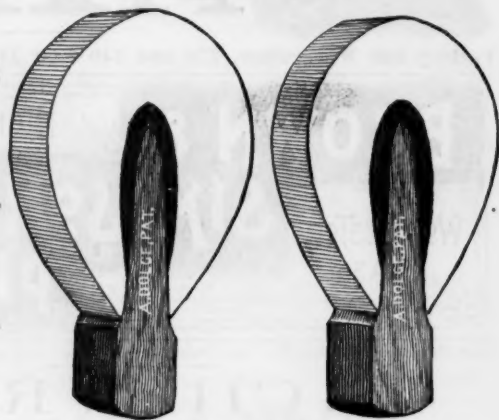
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